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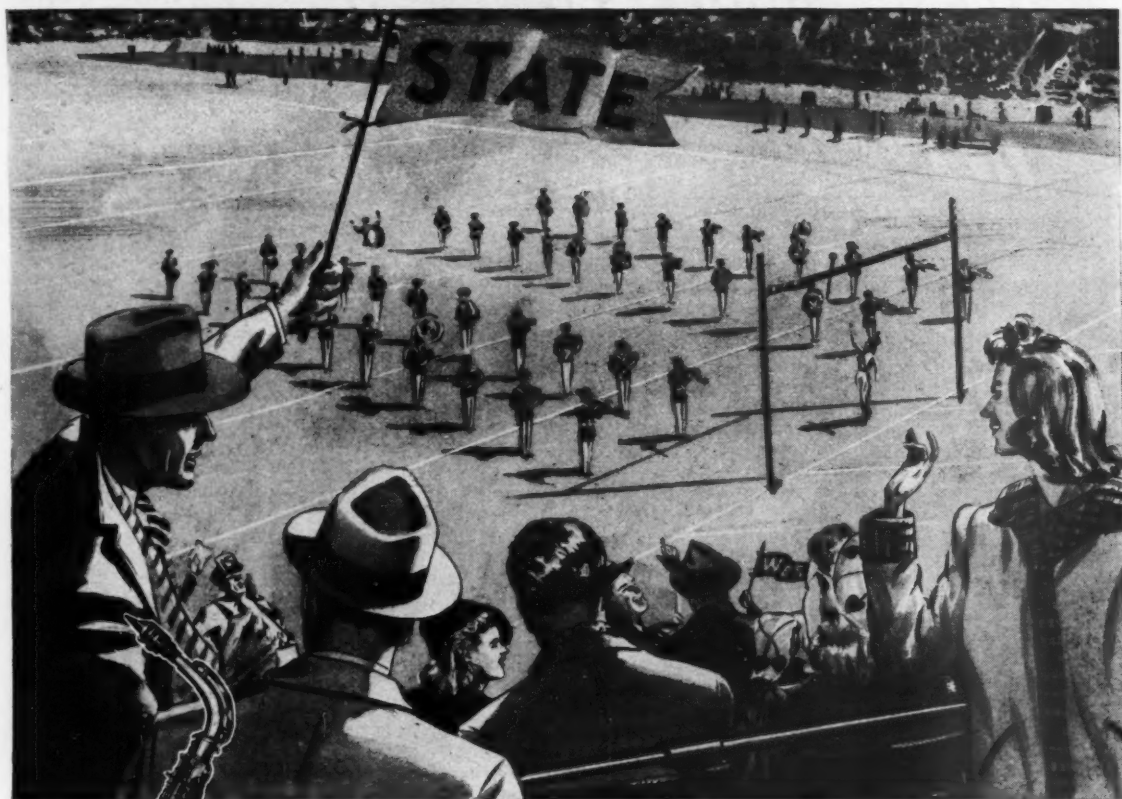


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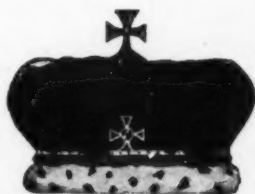


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## Brilliant Success Comes to Lad Who Practices and Sticks to His Clarinet

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### Suits Make Flag

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230 NORTH MICHIGAN AVENUE  
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OCTOBER, 1944

Volume 16, No. 2

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# Playing Opportunities AFTER High School

By *Willard Robb*

**Principal of the Junior High School, Crete, Nebraska;  
and Supervisor of Music in the Crete Schools.**

● THE PROBLEM OF HOW TO MAKE INSTRUMENTAL MUSIC A PART OF EVERYDAY COMMUNITY LIFE as well as a part of the school program has been engaging the attention of music educators for many years, and recently has occasioned a great deal of thought. The singer who graduates from high school can find, if he or she has not already done so, an outlet for his or her talents in the church choir, or the community chorus, the club singfest, or at home around the piano. In fact, every group of people is a potential singing body. Their "instruments" are always with them.

But what about the boy who played the school tuba in the band last year? What can music educators do to give him a chance to be more than a merely passive listener to music now that he has finished school? When the doors close on each year's class of instrumental graduates, all but a few stop playing their instruments. Even those who continue their schooling and attend universities and colleges where adequate music programs are offered often fail to take advantage of them. This is a loss to the student himself and to the community in which he lives—for music is in one a great social equalizer, a vehicle for democracy, and an attribute of graceful living. There is an actual loss in dollars and cents to the community if there is no carry-over in active musical interest; for then the band or orchestra teacher and the school administrator must someday take the time to convince all over again these

***To keep instrumental music in touch with the people, the music educator must look beyond the schoolroom. He must make it his responsibility to encourage post-school participation, and to assist in providing opportunities for the instrumental student to continue his music activities after he has finished high school.***

same students (who are the parents of tomorrow's school children) that music is worth while. This time and energy could be saved and applied through actual instruction.

Music is not sterile; at least it need not be if it is continued beyond the student's high school career. When the high school instrumental player graduates, his interest in music is strong. It has been built up and maintained through active participation. He has "learned by doing". How can we as music educators keep instrumental music—and through it all music—an active and healthy occupation during the post-school period?

This article does not attempt to give all or even a majority of the answers. There are, however, some things being done by instrumental teachers in various parts of the coun-

try which have brought good results. There are some ideas which have been tried out, and are successful where they have been tried.

The greatest obstacle to any progressive program is one called initial inertia. The fact that a thing has not been done increases the difficulty of getting it done. Every instrumental man who has gone into a community where the music program was inactive knows about initial inertia. Like mechanical inertia, the greatest amount of force required to move it needs to be expended at the beginning.

To be well done, any program must have at its head someone who is thoroughly convinced of its value. Most music teachers have heavy schedules; and the giving of time to a non-school music activity in the community seems impossible, or at best an undesirable imposition. But the music



educator who looks ahead realizes that the future of American music lies in its acceptance and participation by all of the people. We have just passed through a period when nearly all the educational emphasis has been on the trades and the sciences. We are coming into a period when the liberal arts will again take their place as a prime moulder of democratic living and thinking. One of the things that the emphasis on the mechanical skills has done for us has been to demonstrate the desirability of participation as well as observation.

The probability of the boy who played the school tuba finding an organization outside of the school which can use his services is not too great. To be sure, in the larger communities there are usually municipal bands and sometimes symphony orchestras; and, provided he is an exceptional player, he gets a chance to play in them. Dance bands take a few more of the good players; but restrictions are becoming numerous. Compared to the number of instrumentalists turned out each year by the schools of this country the number that these organizations can absorb is small.

Many towns have a combination system in which the school and the town retain the same bandmaster—the school requiring his services and compensating him during the regular school year, and the town supplying equipment and remuneration during the summer vacation period. These summer bands with the school band for their nucleus recruit their membership also from former high school instrumental students. Here is a chance for our tuba player—providing he, or the town owns an instrument. This will still not provide him with a place to play during the regular school year. However, if his band director has done what the great majority of directors do, our tuba player once played a cornet or a trombone, or some other smaller brass instrument before he was transferred to the tuba. Here the problem becomes one for which a solution may be attempted.

There has come into existence of recent years a great body of literature for the small brass and the small wood-wind ensemble. Thus the wind instruments are at long last possessed of a type of music which has long been in existence for the strings. Many of the quartets and other ensemble arrangements are graded, and can be played with comparative ease by amateur groups. Mr. Miles A. Dresskell, head of the violin department of the University of Nebraska and director of the University Symphony tells of an instructor in a high school in New York who gave one evening

a week to small string ensemble meeting in the homes of the various students. He would, in the course of the evening, visit each of the groups, listening and making suggestions. This same plan might be worked out with small brass and woodwind groups as well as with strings—and would serve as a method of keeping in contact with those players who had graduated; providing, of course, that the instructor would contribute the time, and take the few hours necessary to give the project impetus. These small ensembles playing in homes would have infinite value as outlets for students who desired to continue to play.

The advent of the small instrumental group has opened a vast field of opportunity for the band or orchestra instructor as well as for the out-of-school student. There is no better form of musical activity to develop correct intonation, independence, and reading ability. Every player is "on his own". The director who has small ensembles in his school will notice their effect through increased performing ability of his larger groups. He will have given his students a form of music which they can continue after they have finished school.

A phase of instrumental music which is becoming increasingly popular is the church band and the church orchestra. Formerly frowned upon by certain of the denominations, instrumental music in connection with religion has of recent years gained much in acceptance and popularity. In many cities, the larger churches have for many years maintained instrumental groups; and recently the movement has extended itself to include churches in many of the smaller communities. The church which sponsors a band or orchestra profits by having an additional activity to hold its young people; and the instrumental student and ex-student profits by having a continuing vehicle for musical expression and interest.

Because it is usually conducted by someone outside of the school organization, the church band or orchestra is a valuable addition to the school instrumental teachers' scope without taking too much of his time. By encouraging boys and girls to participate, the school band leader will reap a rich reward of community good will; and will, at the same time, be performing a service to his former stu-

(Please turn to Page 27)

## Music is Eminent in the Education of Every Child



Over the portal of this grade school in West Lafayette, Indiana, is this inscription: AN EDUCATION IS THE BIRTHRIGHT OF EVERY CHILD. This is particularly true in music as will be seen from this picture of thirty-four youngsters ranging from the third to the sixth grade, inclusive. Two-thirds of this group have studied piano as a basic instrument with local teachers and now they are preparing for the high school band and orchestra by learning strings, woodwind, brass, and percussion. Most of this group already belong to the Morton grade school orchestra which has broadcast, played for P.T.A.'s, given concerts and entertained at banquets in the Purdue Memorial Union building. Critics have praised their performance from the standpoint of ensemble and intonation. "We start them young in West Lafayette," says Director Marshall Howenstein.

# Consider, Please, the BUGLE

is the Admonition of

*Sgt. Dale Walter Caris*

Formerly Bandmaster Cherokee, Iowa

Now Stationed at Camp Wolters, Texas.



● THE FOLLOWING WORDS, which were taken from a popular infantry song "What do you do in the infantry, you march, you march, you march," are partly true, but do not tell the whole story for every infantry soldier must be proficient in many things besides marching. For instance, the proficiency of the infantry combat bugler also lies in his ability to serve as a scout, messenger, and observer. For his important work he carries his bugle in one hand and his rifle in the other.

For the past seventeen months I have worked with all of the combat buglers who have trained at Camp Wolters, Texas as instructor in the Bugler School. It has been my job to develop drum and bugle corps for the purpose of playing retreat parades and ceremonies.

On the whole the membership has included only the finest musicians but there have been many cases where men with no previous instrumental experience have become proficient buglers in a short while. The time allowed for the development of these units has been limited, as every combat bugler receives seventeen weeks of infantry basic training. Upon completion of his training he is available for over-seas shipment as a casualty replacement.

Previous to going into the service, I had taught instrumental music but had never considered the drum and bugle corps to be of any importance to the instrumental program of a school. However, as a result of recent experiences, I have come to the conclusion that our instrumental department would benefit if we were to organize units of this type primarily as feeders for the band. Other advantages include community value

and opportunities for more pupil participation.

1. AS A FEEDER FOR THE BAND start those children who cannot afford a musical instrument on the bugle, later shifting the best ones to some other school owned musical instrument. If the bugler has a good ear, strong lip, fast tongue, and a good tone, he will have little difficulty in transferring his ability to a cornet, baritone, French horn, trombone, or bass horn. Once a student starts on a bugle, do not under-estimate the importance of building a good musical foundation. The child will be able to better concentrate on rhythm, tonguing, and tone quality without being concerned with problems of fingering the instrument.

The development of good drummers is often a serious problem with many directors. The drum section of a drum and bugle corps will furnish a permanent source of percussion players for the band. Promote them as they demonstrate superior ability and interest, allowing others to remain in the former organization. Many directors have made the mistake of encouraging parents to invest in expensive instruments only to discover that their children were unqualified to play them. If the child becomes proficient on the drum or bugle, we can feel confident that he will make a fine performer in the band.

The problem of motivating the drum and bugle corps will be easy as every boy and girl likes to participate in a well drilled marching organization. Trips, contests, and the finest equipment should be reserved for the band. Due to the difficulty of playing a bugle, children should not start on it before the fifth grade. In order to encourage interest in other instru-

ments as well as the brass and the drums, the following plan is suggested:

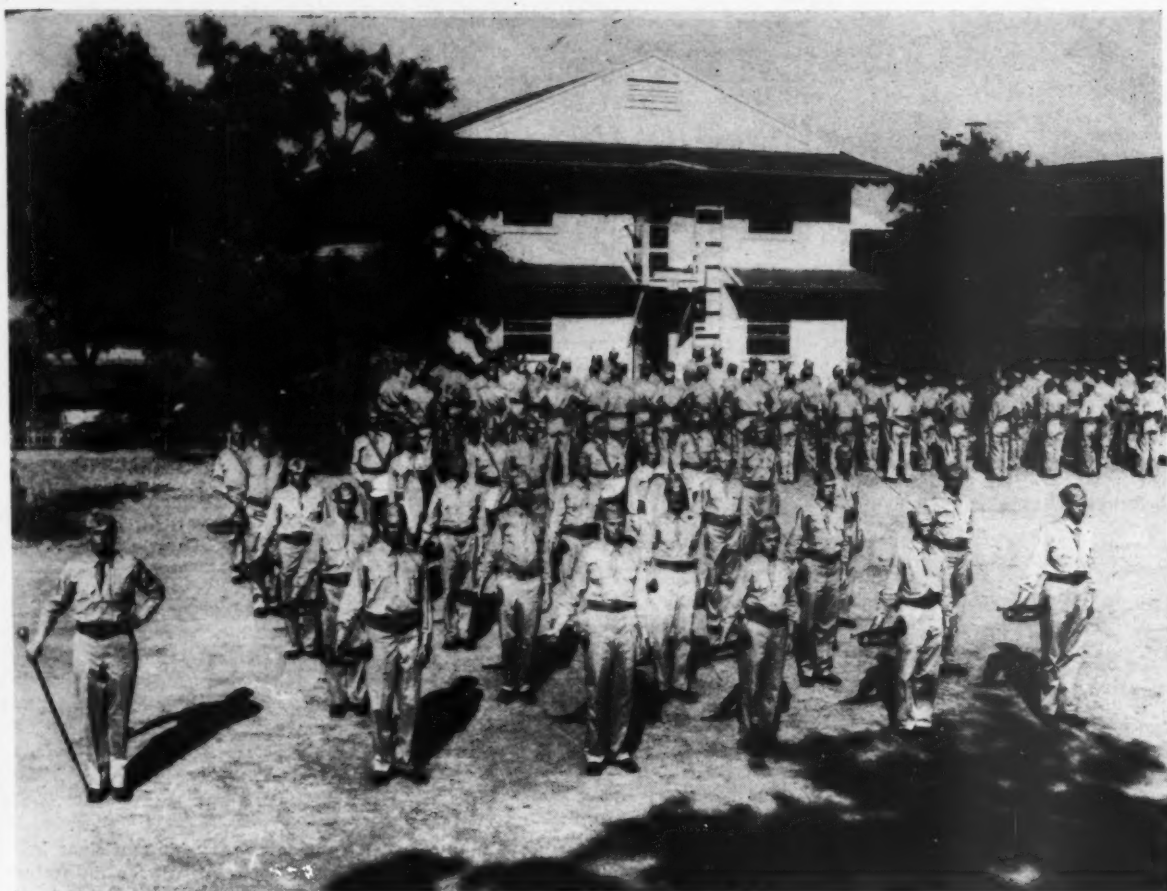
a. Encourage every boy and girl in the lower grades to study the piano. The piano will furnish a solid musical background for the child. Later, if he starts on another instrument, he should be encouraged to continue his study of the piano.

b. Those children in the third and fourth grades who show musical ability should be encouraged to study the clarinet and flute. Emphasize individual and group lessons for them until they reach the seventh grade.

c. Organize your drum and bugle corps from membership starting in the fifth grade. Promotions should be made to the band during the second semester of the sixth grade.

d. A junior band should be made up largely of seventh and eighth grade pupils. Naturally, there will be cases where talented students will be allowed membership in the junior band before they reach the seventh grade.

2. COMMUNITY VALUE. Interest in drum corps reached an all time high following World War I. We can expect this interest to be much greater following World War II. Strong American Legion Posts will sponsor marching units for many useful community occasions. The support given by the Legion to such units will be tremendous. Patriotic fervor will attain a high pitch following the return of the boys from service. The director who is not alert to this situation will lose the support of a powerful organization. Experience that you gain by building a junior drum corps will fit you for the job of organizing a corps composed of Legionnaires if the need arises. Serve your com-



Sgt. Dale Walter Caris, formerly of Cherokee, Iowa, now stationed at Camp Wolters, Texas, an Infantry Replacement Training Center "Deep in the Heart of Texas," is shown above beside a twenty-five man drum and bugle corps, which he led in a formal retreat parade. For seventeen months he has been an instructor in the school for combat buglers at Camp Wolters. His article, "Consider the Bugle," tells of the advantages of bugle training.



munity unselfishly and your organizations will have adequate financial and moral support.

**3. OPPORTUNITIES FOR MORE PUPIL PARTICIPATION.** The conscientious teacher will not be interested in teaching music alone, but he will be interested in the well being of every child in the community. If the children are kept busy with worthwhile activities the juvenile delinquencies will cease to be a problem.

As plastic bugles as well as metal bugles can be purchased for a very few dollars, many children unable to buy an expensive instrument will have an equal opportunity with other boys and girls. At parades and football games the drum corps would follow the band, combining their playing on parts of such numbers as Semper Fidelis, You're in the Army, and The Thunderer.

By starting large numbers of students on instruments you are most likely to reach perfection in your concert band and contest marching band.

The quality of the student musician, his interest and loyalty can be discovered best by his actual participation. *Competition is vital to a fine band. Only the cream of the crop would be selected for that organization.*

All this means that you as a director will have to work harder. In return for every hour you spend the lives of many boys and girls will be benefited. If a drum and bugle corps is organized in your school, you should be aware of the dangers of over-emphasizing the brass section in relation to the reed. The development of your reed section for the band is of the utmost importance and the alert band director will find ways and means to keep the reed section interested. Because of the nature of the reeds even more careful personal attention must be given them. Solo clubs, parties, and occasional parades may be necessary. In most cases, membership in a junior band will be adequate in motivating this section.

The answer to the successful solution of this problem lies in the ability and personality of the director.

Members of the 670th AAF band received the encouraging news this week that their "Command Performance" transcribed broadcasts are proving a great morale factor overseas. And the praise came from their former commanding officer, Lt. Col. Carlyle B. Burdette, a former adjutant of SBAAF.

Colonel Burdette, who is now with the Ninth Air Forces Service Command in the European theatre, wrote:

My heart is thrilled when I turn on my radio here and listen to your music. You may be interested in knowing that you have had a share in revolutionizing an entire continent with your music, for I've seen these English, French, Polish, Czechoslovakian and other national youngsters jitterbug to the music of the 670th band.





Carl L. Cramer, director of the Albuquerque, N. M., high school band and former director of the 200th Coast Anti-Aircraft Artillery band, on Bataan when it fell to the Japs.



The Albuquerque High School band, photographed last spring when the band gave a concert to honor its former members in the armed forces, including the fourteen graduates with the 200th Coast Anti-Aircraft Artillery Band in the Philippines when Bataan was surrendered to the Japs. The band plays regularly for all local war effort activities.

## These New Mexico SCHOOL Bandsmen Served in the Philippines

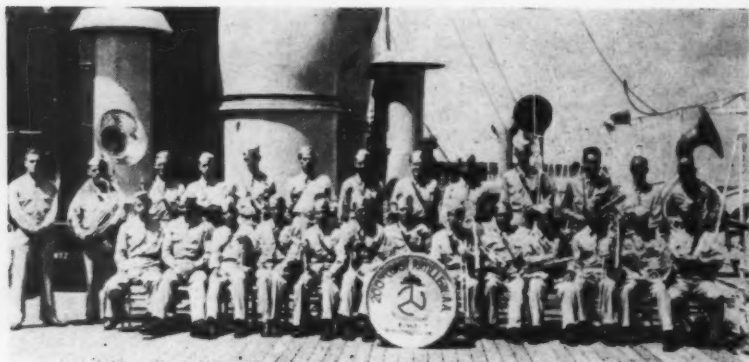
● MANY THOUSANDS OF EX-MEMBERS OF SCHOOL BANDS throughout the country are serving in the armed forces, and their former directors are proud of them right down to the last boy to don a military uniform. None is prouder, however, than Director Carl L. Cramer of Albuquerque, New Mexico, for the 200th Coast Anti-Aircraft Artillery Band, last heard from when Bataan fell to the Japs in the spring of 1942, was made up largely of graduates of Mr. Cramer's Albuquerque High School band.

A chain of interesting developments held these New Mexico school musi-

cians together after their graduation from high school. Back in 1936 Mr. Cramer became the director of the National Guard 111th Cavalry band in Albuquerque. Because he was so popular with the members of his high school band, many of them signed up as national guardsmen after graduation, so that by 1940 the majority of the 111th Cavalry bandsmen were ex-members of the Albuquerque High School band.

At about that time the entire local national guard unit, including the band, was called to Fort Bliss, Texas, for defense maneuvers. Mr. Cramer

did not accompany his musicians but stayed at home to carry on the training of new generations of high school



The 200th C.A.A. Band, directed by Lt. Jimmy McCahon, former Albuquerque High School band member, pictured aboard ship enroute to the Philippine Islands in September, 1941. Lt. McCahon is standing at left.



Lt. James McCahon, director of the 200th C.A.A. Band and former solo cornetist in the Albuquerque High School band, pictured with native pygmies in the Philippine a month before the Jap attack at P. H.

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## By Howard Fischer

### Executive Secretary Music War Council of America

bandsmen. Upon his recommendation, however, James McCahon, cornet soloist in the Albuquerque High School band for several years, succeeded him as director of the national guard band.

When the guardsmen held "blitz" maneuvers in the vicinity of Albuquerque and "captured" the city in the summer of 1941, the band played an out-door concert attended by thousands. It was the last home appearance for fourteen Albuquerque boys, for the National Guard 111th Cavalry band, which had now become the 200th Coast Anti-Aircraft Artillery band, was ordered overseas the next month. They were at Fort Stotsenburg in the Philippines when the Japs attacked.

What happened there in the ensuing months is well-known. It is enough to say that the 200th C.A.A.A. band was in the thick of it. One Albuquerque bandman, William Norris, cornetist, was reported dead. Lt. McCahon, director; Carl Whittacker, drums; Marion Palmer, trombone; Bill Horabin, trombone; Dean Craft, drums; Herman Tafoya, clarinet; Frank Franchini, flute, and Donald Burrell, saxophone, are known to be prisoners of the Japs. An unknown fate befell James Tabachi, saxophone; Titus Rouse, bass; Pete Domenicali, drums; Richard Trask, bass, and Ernest Baca, saxophone. Six other members of the band who had formerly played in New Mexico school bands at Gallup, Roswell, Santa Fe and the University of New Mexico have been reported missing or prisoners of war.

The 200th C.A.A.A. band held out with the rest of General MacArthur's brave fighting men until the very last. They were in the thick of battle and distinguished themselves as soldiers as well as fine musicians. Whatever their fate, dead or alive, the folks of Albuquerque will always remember them as Albuquerque High School band boys who loved their leader, their music, and their country.

Last spring the Albuquerque High School band played a concert dedicated to its heroes and introduced a march composed especially for them by Gus Schminke, a local musician. The high school band is, of course, carrying on the tradition of its graduates, participating in every wartime musical activity that will speed the day when the old band members can return home. The band's stirring music is always heard at local war loan rallies, recruiting drives, Red



Some of the 200th C.A.A.A. bandsmen, all former New Mexico high school musicians, photographed at Fort Stotsenburg in the Philippines. The members of the band are now either prisoners of war or have been reported dead or missing in action. Left to right: Marion Palmer, Donald Burrell, Tony King, Frank Franchini, Herman Tafoya, Ernest Baca, Russell Clark, Bob Baldwin, Salvadore Ramirez and Dow Clark. Palmer, Burrell, Franchini, Tafoya and Baca are from Albuquerque.

Cross and war relief programs and civic patriotic ceremonies.

In recognition of its musical contributions to the war effort this 8-piece band, directed by Carl L. Cramer, was voted a distinguished

service citation last month by the Music War Council of America. The Council's New Mexico state chairman, Bernie May of Albuquerque, will present the award at a public ceremony soon.

## Major Martin and his Assistant Director Jim Clark have kept this Tennessee Band at the Top.



This Columbia Military Academy Band of Columbia, Tenn., has a keen record. Never fell below First Division in marching, State or National; only once fell below First in concert when penalized for appearing with student conductor, James E. Clark, its regular bandmaster, Major Carlton N. Martin, having been detained by a family tragedy. Major Martin has been president of the Tennessee Bandmasters association for the past four years and is also a member of the Board of Control, Region 7, National School Band association. Mr. Clark, now in the Navy, has been soloist, drum major, and later assistant bandmaster with a fine record in every post.

# The MARK of an EDUCATED High School Musician

*By Clarence A. Grimes*

Music Director, Hamden, Conn. High School

● JUST AS "THE MARK OF AN EDUCATED MAN" MAY BE SO DISTINGUISHABLE IN LATER LIFE, just so does being an educated high school musician have its outstanding characteristics. And just as the educated man attains his status over a long period of consistent and integrated growth, so the high school student, whether listening or performing, develops and succeeds most surely as a result of a deliberately planned program of growth and learning. What is generally forgotten in this process is that this technique of development (whether in listening or performing) most certainly is not restricted to technique of instrument or voice, but includes as well, education in such fields as history of music, history of literature, history of civilization, and numerous other subjects, all combined with an intense personal conviction, an open-minded artistic courage, and a profound faith in one's self.

The young musician who would attain this goal needs therefore to begin the construction of a wide-spreading, permanent foundation from the very outset. In the case of the student of applied music, i.e. the player, the first problem is to secure the right private teacher. This is sometimes most difficult. At least the high school music director, who should know most of the local private teachers of voice and instruments, should be of great assistance in this respect. Sometimes the more expensive lessons are the

cheapest in the end, and usually the best teachers are, or were at one time, good performers themselves. Once the arrangements and agreements are made, the first seemingly simple but all important problem, after assuming that in the case of an instrumentalist the proper instrument has been secured, is to learn how to practice. The solution of this problem has provoked and continues to provoke musicians great and small from the beginning to the present. The all-inclusive mastery of this problem is an open sesame toward unlimited progress and is the ultimate solution to nearly all the other hindrances to artistic and intelligent satisfaction in the art of music. In effecting its consummation are embodied all the OTHER factors such as a broad cultural knowledge, the history and understanding of musical interpretation (appreciation), and a personal artistic integrity. Ambition and perseverance, faith and strong character are also inextricably woven within the process of realization of this aim. An enumeration of some of these elements involved would certainly include the following:

#### Having Faith in the Private Teacher of Music

Although seemingly simple and apparently logically possible, this simple precept is often difficult to realize without the natural interference of one's own personal prejudices or preconceived ideas of playing or singing. Personal conviction and self-analysis

are of course vital necessities, but at first the point of view of "seeing ourselves as others see us" is not easy to acquire. Something akin to a blind faith or an objective "do as you're told" attitude is often a first necessity in order that the beginning student may be led through sometimes dark passage-ways to the point where he can glimpse the genuine light, the inextinguishable flame of true musical re-creation and performance. To do this accurately and precisely requires a tremendous amount of courage, conviction, and integrity. The classic example on this point is the story of Jenny Lind, who, upon presenting herself to the great Viardot-Garcia for lessons, was given the following advice: "Rest your voice and don't sing a note for three months; then come back and we'll start". At the end of three months the great Swedish Nightingale actually came back and said: "I have taken your advice and haven't sung a note for three whole months; I hope I am ready to begin now". That is faith; supreme faith in the superior knowledge, ability, and inspiration of a great teacher.

#### Having Faith in One's Own Experimental Abilities

Ultimately this "blind" humble sort of guidance, originating with the gifted teacher, must be supplanted by the power of logical self-directed experimentation as well as by the acid test of self-criticism and self-analysis. Each individual instrument, each

human voice, and each individual physical mechanism are endowed with peculiarities that cannot be duplicated. Oftentimes a keen and intuitive sense of values, an un-erring perception of tone quality or an instinctive (though occasionally trained) comprehension of the difference between the good and the superlative can be the only key to unlimited progress and growth. There is really only a seeming contradiction between the precepts of doing what one is told and doing by one's self. The former may be likened to the sowing of the seed, the latter, to the inevitable self-reliance of its maturing growth. The child cannot forever be nursed.

But there is still another important factor that is instrumental in bringing about this much-sought state of relative, though rarely ever complete, independence of thought and action:

#### Growing Through Listening and Observing

Here is where the understanding of musical interpretation (appreciation) comes in. Whether from the viewpoint of the listener searching for a message of understanding in the art of music, or whether from the viewpoint of the youthful future performer seeking to find enlightenment in both interpretive and aesthetic realization, the hearing of great music in adequate performance is truly indispensable. Here for the first time the non-performer receives the message of the

**In music actual participation has no substitute. However immature and unsatisfactory may be the results to the participants AT FIRST, those on the sidelines cannot possibly acquire the thrill and excitement of the one who is making the music . . . When music, truly great art-music, has as many enthusiastic devotees as the great American game of baseball, let us say, only then will the Malthusians of music need to be consulted. When the concert-goers feel, like the fellows in the bleachers in a big-league game, that they can execute that play better than the player, then we shall have a truly remarkable utopia in the art of music.**

creative artist and the student of applied music gains an insight into the technical and interpretive methods by which this supremely important factor of re-creating music is accomplished. The careful student can gain both confirmation of his experiments and re-

enforcement of his convictions, for there is often no greater opportunity for learning—if the listener has the faculty of intelligent observation. David Mannes in his inimitable book, "Music Is My Faith", which should be read by all students of music, young or old, grasped this revelation after nearly two-score of years:

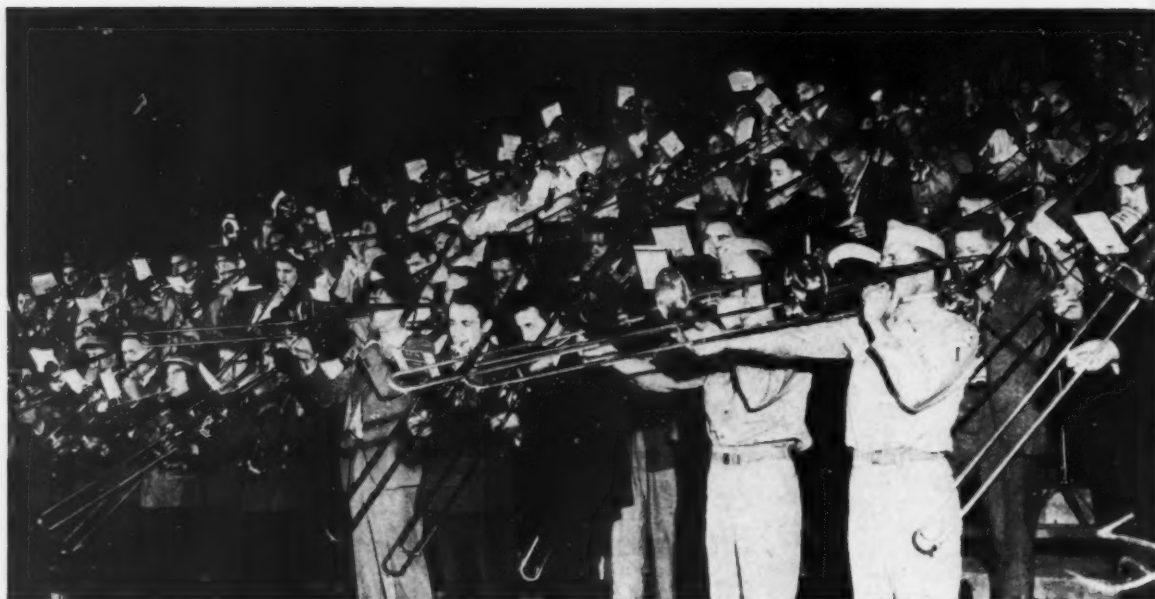
"I discovered that what caused my destructive manner of playing was not a real emotional outgiving but a bodily strain—a serious handicap to a smooth elegant and expressive style. The cause was a lack of perfect coordination and physical balance. . . Why had none of my teachers led me upon an easier path? Was it their fault? I am inclined to think, however, that my own stupidity and a foolish wilful pride in shutting my eyes to good examples around me were to blame".

Other important lessons to be learned from intelligent listening include such items as the comprehension and meaning of true tradition in musical performance, the significant interpretive differences between the music of the various periods of musical history, the genuine comprehension and realization of the proper moods for rendering the music of the different epochs in the art of music. All of these can shed an immeasurable light and clarity on the mode of approach in the study of the immortal musical masterpieces. This learning by observation is a very integral part of every student's method of develop-



String along with these five heart-warmers who got together at Interlochen this summer under the superb guidance of Elizabeth Green from Ann Arbor, Michigan. You see here Marian Keller, first violin, and Carol Morris, second violin, from Kalamazoo, Michigan; Judy Rogers, harp, from Lansing; Carla Wikstrom, viola, and Robert Graham, cello, from Grand Rapids. This is no jitterbug outfit but they know the three "B's" and subscribe to all that those great names stand for.





Three hundred trombones slipped and slid in all directions as this group struggled diligently in the search for "The Lost Chord" at the great 15th annual Chicagoland Music Festival held in Soldiers' Field on August 19th under the auspices of The Chicago Tribune and the brain of Phil Maxwell. Jaroslav Cimera, one of America's most famous names in the art of tromboning assembled and directed the group, most of them present or recent high school band musicians in the greater Chicago area. Many of them are pupils of Mr. Cimera. The 90,000 spectators lent every assistance. Another similar event on the Festival program was the massed accordion band in which hundreds

of squeeze-boxes released their complaints. Most of the accordionists were of adolescent and younger ages. Among the young winners in the solo instrumental contests which took place the day previous were Laurel Rae Barnett, 17, of Harvey, Illinois, winner on B flat clarinet; Richard Edward Costin, 16, of Wheaton, winner on alto saxophone, and Gordon Haldiman of Madison, Wisconsin, first on slide trombone. Three of the four baton twirlers whose pictures appeared on page 10 of the September SCHOOL MUSICIAN, the Misses Cunningham, Thomas, and Peters, won in the Junior girls (12 to 17) baton twirling contest.

ment, whatever may be his ultimate goal. In fact there is no other path possible to a genuinely artistic comprehension and integrity. Its importance can never be over-emphasized. Not only the attendance at the concert itself but music-study besides soon becomes a glorious adventure—the thrilling satisfaction of comprehension and growth.

#### Putting It All into Practice Via Chamber-Music Groups, Bands Orchestras, and Glee-Clubs

In spite of the various opinions that may have been made on the subject, there is no surer means for attaining the realization of a "philosophy in which music might be the key to many a locked door to deeper understanding" (David Mannes) than by actually participating in the performance of it. This is doubtless true of all branches of human endeavor. Actual participation has no substitute. However immature and unsatisfactory may be the results to the participants AT FIRST, those on the side-lines cannot possibly acquire the thrill and excitement of the one who is making the music. Unquestionably the art of music as a whole suffers today more than ever before from an over-abundance and increasingly large number of un-comprehending and skeptical on-lookers, while at the same time there

is a general tendency for the participants themselves to become misanthropic, narrow-minded and pessimistic. When music, truly great art-music, has as many enthusiastic devotees as the great American game of baseball, let us say, only then will the Malthusians of music need to be consulted. When the concert-goers feel, like the fellows in the bleachers in a big-league game, that they can execute that play better than the player, then we shall have a truly remarkable utopia in the art of music.

#### Chamber or Ensemble Music

Fortunately the art of music does not need a stadium or a park for its re-production; neither does it necessarily need a concert hall with a stage big enough for a 110-piece symphony orchestra. Only one instrument or voice and but one person are needed in order that the individual may re-create the music of the immortal composers. The true measure, the genuinely accurate criterion of the music-mindedness of a city or town is not the numbers that attend the concert halls but rather the proportion who make music themselves, in solo, duet, quartet and ensemble groups. Of course the larger groups, the symphony orchestras and oratorio societies, are indispensable for the per-

formance of some of the great masterpieces of a Beethoven or a Brahms, and many an unpolished amateur and music-lover may find therein his only outlet for musical re-creation. But the great masters also wrote for the smaller groups: witness the thirty-three pianoforte sonatas, the ten violin and piano sonatas, and the sixteen string quartets of Beethoven, to name some of the chamber-works of but one composer. The finest conservatories, the finest summer music schools, and the finest high school music programs are those in which the important emphasis is upon small ensemble practice. It cannot be emphasized too strongly that it is mainly through this medium that the educated school musician reaches furthest into the realm of genuinely fine playing and singing.

For one of the primary qualifications and aims (at the same time one of the greatest evident weaknesses) in the attainment of the mark of an educated high school musician is the feeling for tone quality, for purity of intonation, and for balance and blending of tone. Through chamber-music study and performance these most important factors are most surely developed. Whether one is playing the pianoforte sonatas of Beethoven, or performing in a brass quartet, the

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# Simplified Theoretical Instruction for the non-key-board Instrumental Student

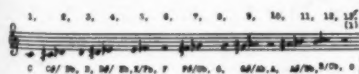
*By Maurits Kesnar, Ph. D.*

Augustana College, Rock Island, Illinois

● **THE PRIVATE NON KEY-BOARD INSTRUCTOR** and the instrumental instructor in our public school systems are at a decided disadvantage when it comes to teaching the theory of music to students of orchestra and band instruments. So much time is required in teaching applied music, that little time is left for the theory of music except in the large school systems which have separate courses in the subjects.

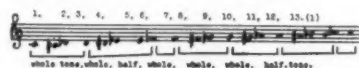
Although in nearly all the modern instrumental methods one can find scale and chord exercises, little do these students know of the structure of these forms of theory of music. Although I have observed some of the well meaning teachers showing their students these scales and chords on the key-board, this instruction seems to be valueless, as most of these students do not play a key-board instrument and do not understand the key-board. To show students that the major scale consists of eight tones, two whole tones, one half tone, three whole tones and one half tone, is a simple procedure on the key-board. However, when it comes to orchestra and band instruments with their so often complicated fingerings, these explanations become rather vague to the average student. Explanations by intervals, minor, major seconds, thirds etc. only help to confuse the student still more.

Instead let us take a chromatic (enharmonic) scale beginning with C;



We will then see that this chromatic

scale consists of thirteen different tones, which are comparatively easy to be played on any instrument, both in bass and treble clefs (in the former of course in a lower register). Through this chromatic scale it is simple to show the student both the major and minor scales.

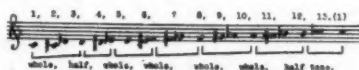


**MAJOR SCALE:** two whole tones, one half tone, three whole tones, one half tone.

The first, third, fifth, sixth, eighth, tenth, twelfth and thirteenth tones of the chromatic scale make up the major scale.

## MINOR SCALES

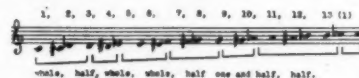
The first, third, fourth, sixth, eighth, tenth, twelfth and thirteenth make up the **MINOR SCALE (MELODIC FORM)**.



The Minor scale (Melodic form)

One whole tone, one half tone, four whole tones, one half tone.

The first, third, fourth, sixth, eighth, ninth, twelfth and thirteenth make up the minor scale (Harmonic form).



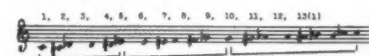
This method of course should be repeated in any key.

Now let us take the *major triad*, explained by the majority of teachers as one, three, five. Again we will find

the same difficulties to overcome as when previously explaining the scales. When, however, we take our chromatic scale, we will find that a major triad (two whole tones, and one and a half tone, is made up of the first, fifth and eighth tone of the chromatic scale.



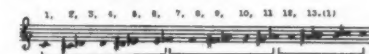
The *minor triad* (one and a half tones and two whole tones) is made up of the first, fourth and eighth tones of the chromatic scale.



The *diminished triad* (one and a half tones and two whole tones) is made up of the first, fourth and seventh tones of the chromatic scale.



The *augmented triad* (two whole tones and two whole tones) is made up of the first, fifth and ninth tones of this scale.



All other chords and inversions can be explained in the same manner.

With this simple method the understanding of all scales and chord forms comes to the student in a very short time. It will aid in a better understanding of the instrumental textbook and will be a great help to the instructor, both private and in our school systems.

# Helpful Hints for the BACKWARD Clarinet Player

*By Robert Vagner*

Director of Bands—Instructor in Woodwinds  
The University of Wyoming

● IN WRITING THIS ARTICLE this month, the added dose of let us say, vitamin C (clarinet) will stimulate some students of the instrument to rise—I hope above mediocrity.

I am presenting the following material and pointers to see what can be done for the average or mediocre clarinet player to develop himself into a better player in the shortest possible time. I do not mean to infer that it can be done overnight or in six weeks, but there are definite problems and faults that can be overcome by presenting the remedies at the proper time and in the proper sequence. In doing this, we can often hasten the development of the clarinet player.

Let us take the case of an average clarinet player who has played one, two or three years without much serious study. Unless we are fortunate, the student has many faults yet to overcome such as, position, fingering and bad breathing habits.

The first step to be faced is the problem of development of the correct embouchure and hand positions. (I

have found there is little argument among clarinet players concerning the correct position.) The most successful embouchure I have found is: one-half or one-third of the red part of the lower lip placed on the lower teeth, the mouthpiece is placed in the mouth approximately where the reed and the lay of the mouthpiece meet. (There is likely to be a difference with various mouthpieces.) Too little mouthpiece will result in a thin tone and too much will give a squawky sound. A little experimenting may be necessary to find the right placement.

The upper teeth are usually placed on top of the mouthpiece. (I say usually because there are a few players who cushion the upper teeth with the upper lip.) The lips and muscles are drawn in so there are no flabby parts nor air pockets between the lips or cheeks and teeth. The lips are drawn in around the mouthpiece from all directions, and in order not to choke the tone, the muscles controlling the jaws are pulling slightly away from the mouthpiece. The lower jaw is a little forward. The red part of the

lower lip should show on either side of the mouthpiece. (*Figure 1.*)

In developing the correct hand and finger positions, the important procedure is to keep the wrists in a normal position (not bent) and tilt them slightly toward the top of the clarinet so that all keys may be reached with as little wrist motion as possible. One method to check wrist position is to be sure that the joints of the little fingers are not bent when fingering low F<sup>2</sup> or C<sup>2</sup>. Keep a slight upward pressure on the right thumb and do not place it too far under the thumb rest. All of the other fingers on the clarinet should be free and relaxed. Do not rest them on the clarinet and do not hold the weight of the clarinet with any of the fingers.

How can we correct faulty embouchure and hand positions?

I have found that it is usually best to have the student do nothing but play sustained tones and to finger the clarinet for three or four weeks or even longer so that he may concentrate on his newly formed embouchure and check his hand and finger posi-



Figure 1

tions. It is well to have a mirror with which to practice for a while so the student may check his embouchure as he is practicing. When the lip gets fatigued, after playing sustained notes for a few minutes with the new embouchure, the student can stop blowing for a while and finger the clarinet, using fingering exercises that will develop the correct hand positions.



(Figure 2.)

Some students get discouraged when practicing only sustained notes for several weeks or longer, but the progress made in a few weeks (tone quality and control) soon stimulate an interest in doing more sustained note practice.

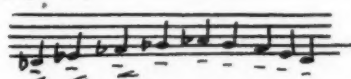
After the student has developed the embouchure to such an extent that he

can play for an hour or so without tiring and changing his position, he may now proceed to correct his faulty fingerings and also to fill out his tone on slurred exercises. Some of the best exercises for this I believe, may be found in the Klose Method and consist of the one hundred forty-one practical exercises in mechanism on "practical exercises".

It is not always necessary to play all of these exercises since only the more difficult exercises that make use of the various fingerings and register changes may be used. Perhaps about fifty or sixty of the exercises will make use of the most necessary fingerings and register changes.

The important procedure in playing these exercises is to play them very slowly, even as quarter notes with a full tone and with special emphasis on leading from one tone to the other.

(Figure 4.)



The exercises which make the register change will often be difficult and here we must particularly watch the hand position. Use as little wrist motion as possible, keep the fingers close to the keys and use lots of breath to provide an *even* tone in both registers. When changing from one register to the next, play a slight crescendo on the note in the throat register to the next note; however, do not accent the top notes.

(Figure 5.)



Perhaps in a few months, when the embouchure is better developed and the fingerings become easier, exercises one hundred four through one hundred forty-one may be played one octave higher, in order to develop the fingering and tone quality in the upper register. Be sure to play only a few minutes at a time on these high tones so the lip will not become fatigued. As soon as the tone becomes shrill and flat it is time to stop practicing.

(Figure 6.)



ONE OCTAVE HIGHER.

Keep the lips firm

Along with the mechanism studies, the student may very well use exercises one, two, and four of the "Twelve Studies in the Different Registers of the Clarinet" in the Klose book. These exercises, if practiced very slowly (about two weeks on each exercise) tend to even up the tone quality of the instrument and also help to fill out the tone. When practicing these exercises the student should be conscious of a slight crescendo on every note and every group of notes, with no breath space between tones. When you leave one tone the next tone should be of the same quality and fullness. By thinking a slight crescendo on each note we offset the natural diminuendo that results from the loss of wind pressure.

For example, on the bellows we know that as the air empties, we have less wind so we must push faster or perhaps harder in order to keep a steady wind pressure. (Figure 7.) Cut 7

After from three to nine months of practice of this type, the student usually has developed a reasonably good clarinet tone, his technic has not been neglected, and he has assurance in his playing. Most of the practice has been legato, and we have neglected tonguing and articulation, which are certainly important, but of no value unless we can produce the proper sound on the clarinet. No doubt, other methods which are successful introduce articulation studies sooner, but I

(Please turn to page 42)

(Figure 3.)



(Figure 7.)



(Figure 8.)



# The Death of A. R. McAllister

A. R. McAllister, founder and for 8 years president of the National School Band association, director of the nationally famous Joliet Township High School band, died Saturday afternoon, September 30th in St. Joseph Hospital. His death is reported to be the result of a heart ailment. He had been ill for the past two months and had not been entirely well for the past two or three years.

Thus ends one of the most brilliant careers in the history of instrumental music education in the public schools of America. Archie McAllister was not a University man, never graduated from a Music School, never carried a Master's Degree, never was called "Doctor". Yet he was the beloved hero of millions of school band musicians throughout America and he created one of the greatest high school bands in all the world.

## 3 Sons in Service

Two of his sons, Capt. Forrest, from the National Army Music school of Lexington, Va., and Staff Sgt. Leslie R., who was serving in the Aleutian Islands, returned home in time to be at their father's bedside. The third son, Sgt. Archie Jr., is in a combat zone in the Pacific and was unable to return home.

His widow and life companion, Clara, and his daughter, Mrs. Henning Hanson, of Salem, N. J., were also at the bedside.

The story of Archie McAllister's private life and experiences as a teacher and school bandmaster is not a sensational one. He was a country boy, born on a farm near Joliet, his father Scotch and his mother a Yankee. He did all of the usual hard work that befell a farm boy of half a century ago. But from his early childhood he was very fond of music and most of his playthings were the cornstalk fiddles and the elder flutes which he made himself.

## Bought First Instrument

With the first money he ever earned he bought a new nickel-plated J. W. Pepper cornet and it was soon after that his genius for leadership enabled him to organize a little band.

But as childhood advanced into adolescence Archie's future had to be

decided upon and planned. His uninfluenced inclinations would definitely have led the boy into a career of music. But his more practical parents elected a business career and Archie became an auditor for the local street car company. The job didn't fit the boy and his next venture, without design, gave him the key by which he was to open again the gateway to a famous musical career.

On a fruit farm in the Bitter Root valley of Montana, Archie spent most of his spare time at carpentry. He mastered this craft to a point where he was offered a job in a Chicago school as a manual training instructor. Success here led him quickly to a new and better job in the manual training department of the Joliet Township High School. And it was here that he organized his first school band. That was 30 years ago.

## Organized Band in 1912

Mr. McAllister's career and the history of the Joliet Township High school band have been synonymous with the development of band music in the schools of the United States.

Mr. McAllister started the Joliet band in 1912, with 12 second-hand instruments and nail kegs for chairs, using the manual training room of the school for a band room. For several years he conducted the band in conjunction with his manual training work, using his own lunch period for practice time, and receiving no extra compensation for the work. Later, the school board, at the insistence of two members, Dr. F. W. Werner and H. A. Stillman, appointed Mr. McAllister full time band director.

Bandmaster McAllister entered his band in the first unofficial school band contest ever conducted. This took place in Grant Park in the summer of 1923. The Joliet Band did not win highest honors in this event. But its record of winnings in the National Contests which followed until 1933 when they were abandoned brought the great bandmaster and his band an unequalled record of consistent first-place winning, a record unachieved, unapproached by any other school band in the United States.

## Almost Unbeatable

Four years in a row the Joliet Township High School band under Archie's baton won First Place in the National Contests, in 1925-26-27-28, and was barred from competition in 1929-30 in order to give other school bands a chance. The band entered again in 1931 and again won first place. It was barred again in 1932 but came back to win in 1933. The 1933 contest was the last contest in which one band was picked to be the best in the nation. Because the Joliet band walked off with the honors every year, the contest was changed so that several bands could be placed in the first division. The Joliet boys won first division posts in 1934 and 1938, the latter being the last national contest in which the entire band was entered.

The Joliet Township High School Band has permanent possession of the National School Band Association Grand Trophy, having won it three consecutive times. Its trophy gallery is packed with silver and gold mementos of its success. An incident of recognition came when in 1938 Ferde Grofé chose the Joliet Band to play the world premiere of his band arrangement of George Gershwin's "Rhapsody in Blue" at the Ninth Chicago Land Music Festival in Soldiers' Field.

The band has played for and been complimented by every governor of Illinois since Gov. Dunne and has played for every President of the United States from Woodrow Wilson to and including Franklin D. Roosevelt.

## A Great Organizer

During these years of ardent band teaching, conducting, prize winning, Archie McAllister founded and developed the National School Band association which under his management and presidency progressed and attained a unity of purpose unequalled since his presidential resignation became effective in 1933.

Mr. McAllister organized the Illinois School Band association, 1924, and served two years as its president. He directed the national high school band at Interlochen, Mich., in 1929; directed the University of Wisconsin



clinic band, during the seasons of 1931-32; directed the intermountain clinic band at Utah State college during the seasons of 1932-33-34; was an instructor and clinic director of the Colorado college of education during the summer sessions of 1935-36-37, served in the same capacity at Northwestern university, Texas college of arts and industries, the University of Michigan and the University of South Dakota; organized and placed in operation regional competition festivals covering the entire nation; was a member of the National Bandmasters association and of its board of directors, and was chairman of its adjudicating body, being one of the few high school bandmasters ever to have the honor to belong to the group. He was a member of the board of directors of the Music Educators' National Conference.

Every marching school band on Main Street or on the football field today moves under the influence of Archie McAllister's work. Many years ago his attention was attracted by the fact that most school bands, even those winning prizes on the concert stage, played very badly on the march. The more their marching improved the more their playing suffered. It seemed they could not do both well. So Archie set out to perfect a set of marching rules. These rules, in theory if not in the letter, have been universally adopted.

#### Band Captures Broadway

Perhaps the most brilliant incident in the life of the great director and his band was the week's engagement in Radio City Music Hall, New York, in March, 1936. The extravaganza achieved by Leon Leonidoff, Vice-President and senior producer was one of the most spectacular ever presented in this world famous theater. The routine of the performance opened with the appearance of the band as it was automatically elevated from the depth of the orchestra pit to stage height. As the opening number ended and Director McAllister took his bows the entire seating platform moved mystifyingly backward onto the main stage. Attendance records for the week were exceeded only by the opening week of the theater more than four years previous.

Mayor LaGuardia gave the band an official reception on the steps of the historic City Hall, an honor generally reserved for war heroes and International celebrities. "Your band is much better than I expected," the Mayor said after he had himself directed a stirring march. Two other concerts were given in New York City during the band's visit there, at Madison Square



A pre-war picture of father and two musical sons. Archie Junior, left, was the twirling Drum Major of the Joliet High School Band and is an accomplished Flute player. He has been a serious student of music and has done some composing and arranging. He is now in the Aleutians, has been for about two years. Forrest, right, was, when this picture was made, Director of Joliet Grade School Band's, working closely with his father. When war came he entered the service and is now located at the National Army Music School at Lexington, Virginia.

Garden and at the Metropolitan Opera House.

The return trip included stop-overs at Philadelphia and at Washington, D. C. where concerts were played, one on the main entrance steps of the Capitol Building where Congressmen and Senators gathered to applaud Archie McAllister and his great high school band.

In 1940 the band made a circuitous trip to Los Angeles, California traveling more than 5,000 miles, playing 21 concerts in various cities and winning enthusiastic applause at every appearance.

#### A Neglected Idea

Fifty years ago the late Clay Smith published these "interesting thoughts of Archie McAllister and the Joliet Township High School band. Today we may well realize the misfortune that Clay Smith's idea was not more widely publicized, and acted upon.

"I, for one, would like to see a movement started to finance a trip around the world with McAllister and his Joliet Band. It's not a far-fetched idea at all. I really believe it could be done, and it should be done. Wouldn't it be a wonderful good will trip, to take this band to all the schools of Europe and show the young people of their own age in these foreign countries what we are doing over here? Can anyone who has ever seen and heard this band come swinging down the street to a soul-stirring march imagine what effect it would have in some of the European capitals. It would 'knock 'em cold', that's what it would do and it would further strengthen the friendship and understanding of these nations. This government could well under-write the project or at least take them over on a government boat. Maybe some big philanthropist who would like to put

(Continued on next page)

some of his 'jack' to good use could help out a little; and, finally wouldn't it be good business for the Chamber of Commerce of Joliet to start the ball rolling with some concentrated effort? The Royal Band of Belgium recently played a tour of this country

under-written by the Belgium Government and I understand they more than paid their own way."

And so henceforth we, here, are deprived the personal contact, the joy of friendship, of a great leader, a great musician, a great man. But Ar-

chie McAllister is not interrupted in his glorious work. He continues on and on, higher and higher in the appreciation of his divine art. Today he hears grander music than has ever touched human ears. And he is an eternal part of it.

## Your Government Looks to the School

### American Education Week 1944

"Education for New Tasks" is the theme for the twenty-fourth annual observance of American Education Week, November 5th to 11th.

The United States is engaged in the greatest war in history. Before us loom the tasks of the postwar years which only an educated citizenry can hope to master. Such times require a great public school system, excelling by far anything that we have yet accomplished in the education of our children, youth, and adults.

Education has made and is making an indispensable contribution to the winning of the war. Its role in the peace will be equally significant if the American people fully understand the potential power of education.

How can we win the peace? How can we maintain full employment? How can we combat intolerance? How can we conserve and improve our human resources? There are many factors in the solution of these momentous issues that will face the nation in the postwar years, but universal and adequate education of all the people is the basic ingredient of every sensible prescription for these problems.

We spare no expense to get people ready to win a war. Why? Because we know that only a trained people can win. Public sentiment would not tolerate for a moment any proposal to send American boys into battle without the best of training under the best instructors and with the best equipment that money can buy. Shall we do less to help our young people win the battles of the peace to come?

American Education Week is an opportunity to interpret the role of education in the postwar years as well as the present contribution of the schools to the war effort.

The NEA has prepared materials to assist local schools in the observance of American Education Week such as a poster, leaflets, a sticker, a manual,

plays, a movie trailer, radio scripts, newspaper advertising mats, and other materials. Address the National Education Association, 1201 Sixteenth Street, N. W., Washington 6, D. C. for an order form and further information.

### Send Your School's Name to War on Equipment Financed by War Bonds

"Thanks, kids, it's good to know you're back of us," is the gist of the messages which are beginning to come in to schools all over the country as one G. I. Joe after another writes back from the battle front to acknowledge some jeep, plane, or ambulance bearing the school's name as War Savings sponsor.

The first American jeep to land on Kwajalein was "purchased" through the War Savings of St. Andrew's School of Erie, Pennsylvania. The first glider to land on enemy-held territory on D-Day represented the War Savings of the school children of Greenville, Michigan. An East Orange, New Jersey, pilot downed a Messerschmitt 109 on the third flight of a fighter plane bearing the name of the East Orange High School. By V-mail

and press dispatch these bits of news are coming in to excited school groups.

The same kind of news might come to any school which has qualified to put its name and address on a plane, landing craft, or piece of mobile equipment from the official list. Pick the piece of equipment your school wishes to sponsor and then complete a War Bond campaign according to the following rules:

**Who May Participate?** Any school, group of schools, city or county school system, college, or youth organization.

**What Are the Dates?** Select your own opening and closing dates. American Education Week, November 5 to 11, or Pearl Harbor Day, December 7, would be effective closing dates for a school campaign.

**What Is the Goal?** Each school will select its own goal from the equipment listed below. Set your quota a little higher than previous sales records so the goal may be challenging but not impossible.

**How Do We Start?** Notify your State War Finance Office that you are planning a campaign to finance a certain piece of equipment. They may be able to send you a picture of this type of equipment or other promotional materials.

**What Bonds Count?** Series E, F, and G when sold to individuals. These must be counted at issue price, not maturity value.

**How Is the School's Name Put in the Equipment?** Notify your State War Finance Office as soon as the school has successfully completed the campaign to "pay for" a plane, landing craft, or piece of mobile equipment from the list below. They will make out duplicate sponsorship panels with the name and address of the sponsoring school or group. One panel will be forwarded to Washington to be placed inside a piece of equipment of the type sponsored. The other will be forwarded free of charge to the school as a citation or "certificate of purchase." No equipment may be named.

\* \* \* \* \*

### TEACHERS! America Needs You

\* Our Country's future is in the hands of our teachers.  
\* The children of our fighting men need your guidance.  
\* Don't let them down. Stay on the job—return to the job—that only those with your special training can do.  
\* There's no other war work more important—no other duty more essential!



Buy Another  
Bond Today!

# School Music News

Section of The School Musician

More Music  
for Morale

VOLUME 16, No. 2

OCTOBER, 1944

PAGE 21

## Minnesota Group Fixes Dates for Big Meeting

Minneapolis, Minn.—The next meeting of the Minnesota Music Educators Association will be held at St. Paul, Minnesota on October 26th and 27th under the personal direction of Paul O. Heltue, president of the Association. An outstanding musical feature of this event will be the concert by the Minnesota All-State High School Orchestra and Chorus.

The chorus of 1,000 voices will be chosen from all parts of Minnesota and will be under the direction of Bob Shaw of "Waring's Pennsylvanians". The orchestra of 100 pieces will be similarly chosen and will be under the direction of Paul Oberg of the University. Margaret Newton of Moorhead, Minn. will organize the chorus and A. LeRoy Swanson the orchestra. Edwin A. Hertz of St. Cloud is in charge of general arrangements. Ronald G. Riggs is Sec.-Treas. of the Association.

Advance announcement is made of the Annual Clinic to be held in Minneapolis sometime in February, dates to be announced. This is one of the most important clinics of the mid-west and everyone is urged to plan attendance.

## We've Oiled 'er

Gene A. Sturgio of Leesburg, Florida writes to inform us that his name was mis-spelled in an article which appeared in a recent issue. With proper apologies we wish to say that we have given our typewriter an overhauling and we do not believe mistakes like this will happen again, at least not the same one.

## After Reading Your School Musician Pass It Along. Keep It Moving There Aren't Enough to Go Around

## Teta Continues Fight for Commissioning of U. S. Army Bandmasters

Washington, D. C.—Under the tireless efforts of its Sec.-Treas., Mr. A. R. Teta, the United States Army and Navy Bands-men's Association continues its fight for the Commissioning of Bandleaders.

One paragraph from the Association's latest appeal to Congressmen and Senators points out the following bit of convincing evidence.

"Bandleaders have performed almost every commissioned officers duties, such as adjutant, supply officers, operation of post or divisional canteens, athletic officers, recreational officers, officer of the day, and platoon commanders in combat. Perhaps one of the most frequent report of Bandleaders in combat is that bandsmen are called on to do everything in combat, with no opportunity of providing music and recreation. In one case, after 78 continuous days of combat and hardship, they were exhausted. When finally a break came for divisional relaxation, cleaning process, etc., the bandsmen were not given the same treatment as other combat troops, but had to dig out the band instruments they had not seen for almost three months. With no 'lips' these 'Supermen' were expected to produce music. These Bandsmen need morale stimulation as well as the rest of the troops."

## They Publish Their Own School Band Newspaper

Pella, Iowa.—One of the most ambitious and commendable operations in the field of journalism, of special interest to school band and orchestra musicians and their director is Pella High's *Green Hornet*, official newspaper of the school's instrumental music department.

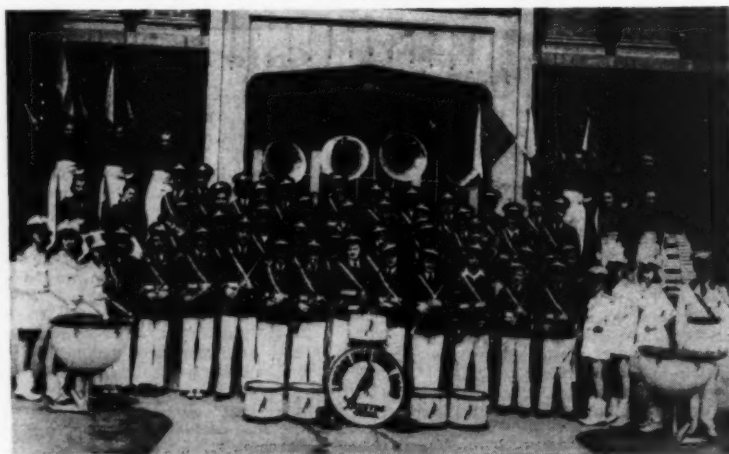
From front to back this four-paged mimeographed tabloid is filled with news, anecdotes, humor, and editorials about things in which bands are interested. Coming performances, new music, and high school functions are all played up as banner news, putting a proper emphasis upon them.

Every effort is made to conform to the best standards of journalistic practice. The paper is published by an all-band staff, highly organized so that no one person has to handle too much of the work. Subscriptions are sold for enough to cover bare expenses. Fifty subscriptions were sold by the time the second issue was printed.

The advantages of the paper are obvious. Since the *HORNET'S* inception it has been read from cover to cover, conveying information and instruction quickly and efficiently to the band members. "Publication" writes Bob Brittell, "seems to give everything an added importance, and emphasis can easily be guided through the material presented. It has an advantageous unifying tendency, as well, because it informs the band members of each other's efforts and coordinates them all toward a common goal.

"Nor are the bandsmen the only ones who read the *GREEN HORNET*. We have sold subscriptions to other students in the high school, and experience has proven that the issues are read regularly by brothers, sisters, and parents at home. For a real incentive booster, we can heartily recommend a band paper. Try it and see!"

## One of Many Fine School Bands of Minnesota



At Luverne, Minnesota, you'll find this well-dressed high school band under the direction of Roy C. Snyder who also directs the Municipal Band in his city. This is an exceptionally fine musical organization performing under the very highest standards of musicianship and precision. Director Snyder is also a flag swinging enthusiast and has developed a routine quite different from the original Swiss method. He has written a textbook on the subject which will be published after the war.

## British Band to Play "Yanks Around World"

When Britain takes cognizance of anything American, or shall we say anything except Lend-Lease (in which the "L" in both "Lease" and "Lend" are silent), then that is something that calls for a court bow from the waist down.

Nevertheless such a thing has happened, the British Broadcasting Corp. in a recent letter announcing that the Band of the Royal Artillery Woolwich will play the march "Yanks Around the World" in one of its programmes.

This is regarded by the publishers as one of the greatest honors ever paid by the British to an American composer.

The composer is indeed to be congratulated on having produced such a fine number and the publisher is no less fortunate in having the privilege of publishing it. If it were not for these two the British Band would not have the opportunity to play it. They, too, are to be congratulated.



## Magic in Your Fingers

By Don Rettew

### Passages Straight to Successful Twirling

Much of the real beauty of baton twirling lies not quite so much in what you can do, but how you do it. Perhaps you feel that you have quite a mastery of the most important rudiments as well as of many baton movements, but how do you make use of them? Do they move smoothly into one another or do they just appear as a succession of baton gyrations? Your individual uniqueness together with the grace with which you pass from one movement to the next will do much to give you a distinction all your own. Baton twirling passages are important enough that you should give them a little individual attention, as well as practice.

In the mastery of the various rudiments and movements you may not have given the passages themselves much attention. It is well to consider baton twirling passages of as much importance as you do the movements themselves. There is much to be gained by having your passages as well in hand as your baton movements. In practicing the passages you should strive for smoothness and gracefulness, though not overlooking speed.

Below is a list of some of the fundamental passages. It is well to keep these in mind as being a definite part of your twirling repertoire.

#### Fundamental Baton Passages\*

1. From the Cradle Carry Position into the Figure Eight, Wrist Twirl and Two Hand Spin.
2. From the Wrist Twirl into the Figure Eight.
3. From the Figure Eight into the Two Hand Spin.
4. From Wrist Twirl into the Two Hand Spin.
5. From One Hand Spin into the Figure Eight or Pinwheel.
6. The Figure Eight is used as the basis for a passage from most of these movements into a Neck Roll or Leg Pass.

\*The converse of these would constitute other passages.

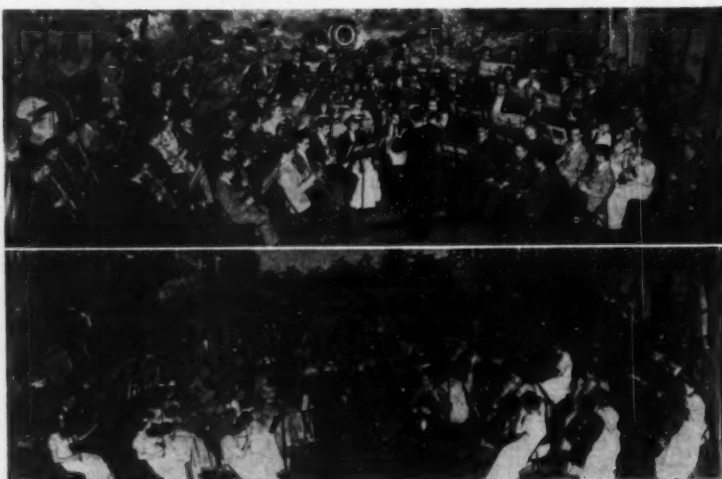
If you have not been receiving the acclaim that your twirling ambitions call for perhaps a little practice and attention to your passages may help. Remember, they must be mastered so that they will slip right into the next movement with proper smoothness and gracefulness. How you pass from one baton movement to another may well determine how you pass with those who watch you pass by!

(Editorial Note.) The next article will give an outline for the proper execution of some of these fundamental passages.

Any individuals who would care to submit questions about twirling as well as suggestions for these articles may write DON RETTEW at Lebanon Valley College, Annville, Pennsylvania.

Canton, S. D.—Canton high school band opened this year's activities by playing at the first assembly under the new Director, Alonzo Richardson. Marching is now being practiced by the band, so they can entertain between halves at home football games.

## Directs Both Band and Orchestra in Girard, Ohio



When Myron S. McKelvey, instrumental supervisor, came to Girard, Ohio from Massillon, two years ago, the band had 55 players, and the orchestra had 20. The Boosters Club was broke. Now look at the orchestra as it appeared in the "Home-Front Concert" last spring. The band has made equal progress as you will also see and this indicates a balanced program which is Director McKelvey's well-founded hobby.

### Yes! Eleanor Keeps Them Constantly on the "Go"

Fort Payne, Alabama.—Since the arrival of Eleanor Hazel Knox as Band Director in DeKalb County High School the band has been constantly "on the go". They have played for a series of Fox Hunters' Conventions, teachers meetings, park concerts, baseball and football games.

Perhaps the most outstanding program by the DeKalb High Varsity Band is their patriotic program inaugurating the War Savings Stamp and Bond Drive at the high school. Against the background of a mammoth eagle draped in the national colors, the band members themselves are outfitted in red, white and blue—the left wing in red, the center in white, and the right wing in blue. They present this patriotic program not only to the high school students but also to the DeKalb County Teachers' Association and later, in a park concert in Fort Payne.

### Begging Your Pardon

Chicago, Illinois.—The editor and publisher of The SCHOOL MUSICIAN wishes to apologize to all of its subscribers in Missouri, and also those in Mississippi, for a gross and unpardonable error in displacing LeRoy F. Mason's locale of professional operation in Jackson, Mississippi instead of in Jackson, Missouri where it belongs.

This mutilization of the truth occurred in connection with Mr. Mason's brilliant article beginning on page 12 of the September, 1944 issue, Vol. 16, No. 1.

To clarify let us state again that Mr. LeRoy F. Mason is Director of Music at the Jackson, Missouri Public Schools. Mr. Mason has very kindly asked us to make this clear to all readers of this magazine.

### Very Glad to Hear the Increase Was Not Tabled

Table Rock, Nebraska.—R. E. Baeder, Director of Music here and reported in the last November SCHOOL MUSICIAN as "on the rocks" upon his return to that city, is now on the table. He lost 10 of his 30 band members by graduation last spring which goes to show the folly of running a good school so that students get fed up and quit. Director Baeder now has 20 new student bandmen under his careful guidance and will have another good band this year. He enjoys the confidence of his community and his board, as proved by a 10% increase in salary this year over last.

### Grover Directs Here

Hays, Kansas.—Paul Grover, formerly of Scott City, is now located here as Director of Instrumental Music in the Hays Public Schools. Mr. Grover left a fine record behind him and with the cooperation of the community and the Board will do a fine job here.

Herman, Nebr.—The addition of music to the local school curriculum was announced by Supt. Perry T. Johns. This department is headed by Miss Fern Schweitzer of Loup City. Miss Schweitzer is not only an experienced public school music teacher but is also an experienced private instructor.

Atlantic, Ia.—Audubon high school again has a marching band, T. M. Talmage, the new music instructor, has had the members out practicing since the first week in September. There are 20 members in the band so far and there is a need for more instruments. The band will probably make its first appearance at the Guthrie Center-Audubon football game on September 22nd.

# TAYLORVILLE'S 3-RUNG BAND LADDER

## Mr. Wall Builds from The Bottom to The Top

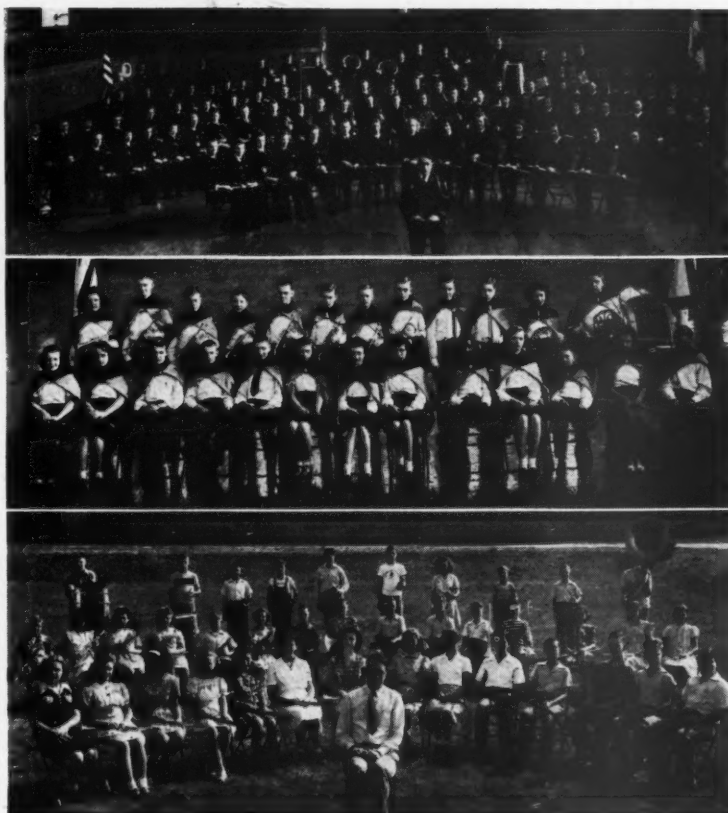
Taylorville, Illinois—Perhaps no school systems in the whole state of Illinois can boast a better instrumental music set-up than is found here in Taylorville under the able direction of George G. Wall. And that is saying a lot because Illinois is doubtless the most advanced state in the Union in the matter of instrumental instruction in the public schools.

Every school child in Taylorville, of appropriate age, is given the full opportunity and plenty of encouragement to become identified in the various activities of our school bands. There are three of these bands, the pictures accompanying this item being taken last year just before the close of school. These pictures are presented as a ladder of progress. At the bottom you see the beginner's band which was started in June, 1944 and its complete enrollment numbered 62 although only about 39 accommodated the photographer, others being away on war jobs and in church and scout camps.

Advancing up to the middle picture is the second band of about 28 players and finally at the top is the Taylorville High School Concert Band of 95 members, an organization which it is the hope of every lower grade musician to attain.

These school bands of Taylorville have been very active in the war jobs which have absorbed the interest of most school bands these past two years. The Concert Band participated in a Bond Drive parade last February and under its own power sold \$28,000 worth of War Bonds. The Second Band which meets the first hour in the morning has sold \$25,000 worth of bonds and leads the entire school. This school sold over \$150,000 worth of "E" Bonds.

The formation pictures give you an impression of how the Taylorville Band can get itself into readable shapes with a high degree of speed and accuracy. The



pictures were taken during the football season of 1943 when the Taylorville Tornadoes met the Champaign Maroons in Memorial Stadium at the University of Illinois. The tunes played for these formations were upper left "Army Air Corps March," upper right "Marine Hymn," lower left "Anchors Aweigh," and lower right "Semper Paratus."

Mr. Wall studied the technique of band formation at the University of Illinois and at Northwestern University. He holds an

A. B. degree in chemistry and mathematics from DePauw University and B. M. and M. M. degrees from Illinois Wesleyan University.

### New Band Mistress

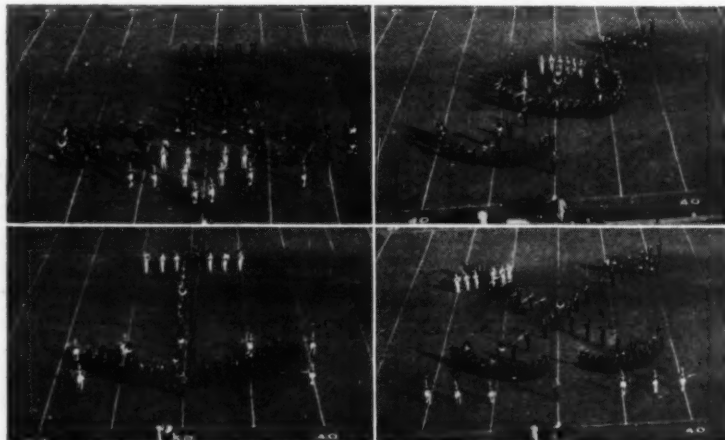
Papillion, Nebr.—Mrs. W. A. Schindler is the new director of music at the city school this year. She is a graduate of Omaha Tech, and received her AB degree from Peru State Teachers College. She has also taken advanced work at Nebraska University.

### Outsiders Welcome

Winer, Nebr.—This year there are thirty-three students playing in the Winer band. This is a slight increase over last year. A pep band is being organized to play at the football games, under the personal supervision of Mr. Schulz. Anyone outside of high school who wishes to play in the band is welcome to practice with the band on Wednesday evenings at seven-thirty.

### Bass Players Wanted

Madison, Nebr.—Under the leadership of Floyd A. Hanson, the school band now consists of 52 members. Thirty-five are new members. This is the largest band Madison High has had for some years. Mr. Hanson stated that they are in need of three or four bass horn players. Bass horns are available. Any one who is interested, see Mr. Hanson, head of the music department.



# Flash—

## Address Your Letters to the School Musician News Room

**Ravenna, Nebr.**—The band began the musical year with a fine start when 24 members reported for practice. Sixteen pupils have signed up for instruction in the beginning band.

**Pawnee City, Nebr.**—The high school band opened its new season of musical activities when it played at the Humboldt fair on Sept. 15th. The band consists of 65 members, not quite as many as last year, but it gives promise of being a better band than ever. Among other coming events, the band will give marching exhibitions at all home football games. Director Schrepel still waves his baton from the podium, while Dorothea Gore has charge of the vocal department.

**Fairbury, Nebr.**—K. E. Foust, Director of the high school band announces that the instrumental music class will be open again this year to all students who wish to begin a study of any instrument. Instructions will be free.

**Centerville, S. D.**—Graduation last May saw 15 members lost to the high school band, and it looked dark for the future. However, 35 boys and girls took lessons regularly during the summer and 55 members marched down Main street at the first marching practice. J. O. Johnson is Director of the band.

**Tilden, Nebr.**—Viggo I. Carlsen, former

music supervisor in the Tilden schools, has moved with his family to Oakdale where he has assumed his new position as superintendent of the Oakdale schools.

**Plainview, Nebr.**—The music department of the Plainview public schools sponsored a special music program at the high school auditorium on Thursday forenoon, Sept. 14th. The public was invited, and a small admission charge was made to cover expenses.

**Adair, Ia.**—The high school band under direction of Beulah Carstensen, music director, played at the opening football game of the season on September 15th, between Adair and Dexter.

**Beatrice, Nebr.**—The music division of the city schools will undergo reorganization under the supervision of C. M. Stuchlik, the director of music, who begins his first year of instruction in the Beatrice schools this fall.

**Randolph, Nebr.**—Vacation days came to an end with the opening of school here on Tuesday, September 5th. There are several innovations in the music department, which is supervised by John P. Parde, full time music instructor.

**Springfield, S. D.**—Prof. C. W. Gould, Jr. of Chicago has been chosen as head of music at the Southern State Normal school to take the place of Prof. E. M. Schlick, resigned. Prof. Gould obtained both his bachelors and masters degrees in music at Oberlin college. He has had a wide range of teaching experience.

**Atlantic, Ia.**—Because of illness of V. V. Hemphill of Ida Grove, band and instrumental music instructor at the Atlantic high school, the band will not stage its usual program of stunts between halves at the early season home football games this fall. Clayton Hathaway is directing the band at present and Mr. Hemphill is expected to be able to take over the work the first of October. He is recovering from an operation for removal of a ruptured appendix.

**Ashland, Nebr.**—Under the direction of Miss Frieda Woltzel, the Ashland school band played concerts two days at the Nebraska State Fair. The band made an excellent appearance in their new uniform coats worn for the first time. The Band received \$50 for each day's appearance, and this \$100.00 will be used to help defray cost of the new coats, after expenses of the two days' appearances are paid.

**Blue Hill, Nebr.**—The Normal Trainers have realized that Public School Music is important in schools. Appreciation of good music is a significant part of school experiences.

### Twirlers Must Play

**Alma, Nebr.**—Any student interested in learning to play an instrument, will find many instruments still available. The band now numbers thirty-seven and many others have expressed their desire to become members. Both grade and high school students are invited to join. Beginning twirlers are expected to get band instruments and become band members before instruction will be given in twirling.

### 7 Horns Short

**Bridgewater, S. D.**—Thirty-two students have enrolled in the beginners band to date. Miss Jessie Swift is the Music Director. Due to the shortage of instruments only 25 have started taking lessons.

### More Girls in Band

**Centerville, S. D.**—Mr. Johnson, Director of Music here is very optimistic over the prospects for the band this year. The band has over fifty pieces now, which is not only larger but much better balanced than the band of the two previous years. Forty-five of the band members are girls. The band includes thirty-three from town and twenty-two from the country. Marching practice is now in progress. Marlys Lodde has been selected drum majorette.

### Rutt on Carroll Podium

**Carroll, Ia.**—The high school band has a new instructor. He is Mr. C. Raymond Rutt, whose home is in Sanborn, Ia. He graduated from high school at Missouri Valley in 1939, and from Buena Vista college, Storm Lake, Ia. in 1943. He taught last year at Alta, Iowa. Although he can play almost every instrument, Mr. Rutt's favorite is the trombone, and the band members will vouch for his proficiency, both Tommy Dorsey style and otherwise.

### Instruments Needed

**Shenandoah, Iowa.**—A great deal of interest among the students is being shown this year in taking an active part in the band. Mr. Costa, the Director, has set aside several days just for the purpose of teaching students the fundamentals of music, but the greatest problem seems to be lack of instruments. If any of the townspeople have any idle band instruments in good condition, which they would like to turn into cash, please notify Mr. Costa at the high school. The following information is desired: the kind of instruments, (cornet, clarinet, etc.) brand, condition of instrument, price and the caller's name and address. Now is your chance to come to the aid of your school. A baton twirling corps is going to be started soon. There are plenty of applicants, and both the experienced ones, and the beginners, are anxious to get going and "strut their stuff". All branches of the music department are now under way, with a full schedule planned for both boys and girls glee clubs.

### Miss Stinson at Norfolk

**Norfolk, Nebr.**—Miss Mary Jane Stinson, has been appointed new supervisor of music in the public schools here for the 1944-45 term. She is a graduate of Sacred Heart high school at Norfolk, and holds a bachelor of music degree from Mt. St. Scholastica college, Atchison, Kansas.

### No House, No Band

**Scribner, Nebr.**—Verne Campbell, the new music instructor of the Scribner high school, has been officially released by the board of education from his contract for the coming year. He could not find a suitable residence here for his family, but he has been more successful in finding a home at Corning, Iowa. He has also found a new berth in the schools at Corning.

### She Wants Bigger Band

**White, S. D.**—Twenty-six pupils have enrolled for band, and practice meetings are being held regularly. The director, Miss Coxie says there is room for more pupils in the band, and urges all who can to join in receiving the benefit of instrumental instruction.

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## Mr. Patri Endorses the School Band, Orchestra for that Musically Lonesome Child of Yours

One of America's most noted child psychologists, Angelo Patri, devoted one of his recent copyrighted press releases to the idea that the "ability to play a musical instrument proves an asset in the child's later years".

Few young music students really like to practice their music lessons. Ten million mothers of piano students have found this out in recent years. Mr. Patri points out that many youngsters who rebel at practicing alone may make good progress in working with a group "such as a school band". Thus the great psychologist plucks the plum of the school band movement which started in America in 1923 and has battled through pyramiding obstacles to maintain itself.

Every parent, regarding the offspring with fondness and anticipation, desires for their child the benefit of some education in music. That the mastery of a musical instrument is an asset to one's happiness, "an opening into pleasant places in years to come and that they (the parents) would like to give this to their children" is an observation of Mr. Patri to which he gives the following prescription.

"We find that children will get together in groups and play by the hour if they are encouraged to do so. They pick out a piece. They gather about a piano, each with his sheet of music and his own instrument, a violin, a banjo, a drum, a cello. The groups are organized by the musicians, and it is pleasing to see them find the right places for themselves, the right grouping.

### Group Practice Is Fun

"Then comes the orchestra, and they are welcomed, no matter what instrument they play. The teacher writes a part for them, and they work like beavers to get it just right.

"These children practice in season and out, in the oddest places about the school. Once in a while somebody shoos a group out of hearing, but they settle in another nook until the music room is open to them. Nobody ever has to mention practice. They scramble to find a place and a time for it so as to be ready when the orchestra is on.

### Enlist Parents' Help

"They press their musical parents into service when they feel the need. 'We're awful weak in the woods,' said one sliver of a boy. 'Would it be all right if I asked Dad to come in and help a little?' He's grand. He'd come if I asked him.' Of course he came and enjoyed the occasion, too.

"Try the falling musician in a group. Wipe out that lonely, empty practice hour and make it a group expression. Only the genius can practice alone in spiritual content. Few of our children belong in that class, which is not too bad for them. Let their music be what it is intended to be, a way of communication, and they will surprise you by their enthusiasm."



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Remember . . . the stuff you collect will go to make shell cases, blood plasma containers and hundreds of other war-vital, paper-made items. Keep on buying those War Bonds with your paper money . . . and one day soon, you can cash 'em in for a brand new, sweet and hot Elkhart horn!

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# The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music  
Paducah, Kentucky

## Themes for Half Shows

The simplest half shows are very often the most effective. Between the halves at a football or basketball game the crowd wants something simple enough to be enjoyed without too much brain power, having just witnessed an exhibition of the complicated sports popularly followed today. Folk dances, unless done by large groups of participants, are not effective from the distances involved in a football stadium: balloon ascensions, sparkler and special lighting effects done in the dark, involve problems that are difficult if not impossible to overcome in these war times. On the other hand, simple formations that tell a story that is to the point make a more lasting impression on the crowd (just think back over the formations which you have seen and you will probably prove this point to yourself).

An easy and ever present source of themes for these demonstrations is to be found in the various national drives of this war-time America. The following themes, for example, will be emphasized on a national basis this year:

National War Fund.  
Red Cross  
Scrap Salvage.  
Paper Salvage.

Tin Salvage.  
Community Chest.  
U. S. O.

From a pedagogical standpoint the use of these themes has a deeper significance than the simple necessity of putting on a series of exhibitions; they tend to make the students of your organizations a vital part of the war effort.

## The U. S. O. Theme, for Example

Most of us will have occasion to emphasize the U. S. O. drive in our community, so here are some suggestions for the creation of a half show on this theme.

Of course the obvious thing to do is to introduce the idea by forming the letters. If your band is large enough, you can form them all at the same time, but if your band is small, you can make them one at a time, possibly fading the letters one into the other in rapid succession since they all three can use the same bottom curve of the "U" as a basis for their construction. (By this is meant that after the "U" has been formed the upper two thirds of each of its perpendicular bars can march counter clock-wise into a circle, or some such similar gyration, to form the top of the "S". Then by moving these same marchers from the top of the "S" in

a half circle clock-wise, the "O" will result.)

While this is being done, the announcer over the P. A. system should read an especially prepared script designed to synchronize with the movements on the field explaining the purposes, methods, and expected results of the drive. Perhaps an effectively written testimonial from a service man who happens to be a local bandsman, football star, or action hero would be in place here. In any case, the script should be prepared by a student committee from the band, if possible. Considerable research will be necessary on any subject to present a good exhibition, but in this case the local or nearby U. S. O. director will probably be glad to furnish a wealth of material.

If you care to make it an elaborate demonstration, you may present an outline (with appropriate field interpretations) of its multiple services such as recreation, dormitory privileges, personal accommodations, emergency family aid, traveling entertainment troupes here and over seas, and international liaison (good neighbor policy) work. You probably have in the repertoire of your band appropriate music to accompany most or all of these ideas.

(Continued on Next Page)

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Bb Bass Clarinet  
Cbass  
Bassoon  
Bb Soprano Sax.  
1st Eb Sax.—Alto  
2nd Eb Sax.—Alto  
Bb Tenor Saxophone  
Eb Baritone Sax.  
Solo (1st) Bb Cornet  
2nd Bb Cornet  
3rd Bb Cornet  
1st Eb Horn—Alto  
2nd Eb Horn—Alto  
3rd Eb Horn—Alto  
4th Eb Horn—Alto

1st Trombone B.C.  
2nd Trombone B.C.  
3rd Trombone B.C.  
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### Your Personal Obligation

Always remember in these half shows that you can reach as many or more people as the combined members of the ministerial association in your community. The proper use of this power is a responsibility not to be treated lightly. You are, theoretically, a trained exhibitionist, and as such, you should consider it an obligation to participate administratively not only in your school functions, but also in all community projects which involve activities related to your own. It is a problem, but one we must face squarely, to erase the old conception that the band director is a "musical nut" who directs the silver cornet band, and substitute and develop the idea that we are one of the most potent forces acting upon not only our own students but upon the life of the community in general today.

## Playing Opportunities after High School

(Begins on page 6)

dents—and indirectly to his own groups.

There are other instrumental activities which may be extended to include the ex-student. Some are not possible in all communities; but many are. A partial list would include:

Community summer bands.

Small instrumental ensembles.

Church bands and orchestras.

Civic symphony orchestras.

American Legion bands.

Community Fife and Drum Corps.

Institution sponsored organizations: such as factory symphonies and dance bands. University and college sponsored groups with membership open to the public.

Government supported instrumental groups.

To keep instrumental music in touch with the people, the music educator must look beyond the school-room. He must make it his responsibility to encourage post-school participation, and to assist in providing opportunities for the instrumental student to continue his music activities after he has finished high school.

**Hastings, Nebr.**—The 90-piece Hastings high school band, under the direction of M. H. Shoemaker, gave its first concert of the season on Thursday, Sept. 14th at 8 p.m. at Prospect Park. Among the presentations were an exhibition of baton twirling by the drum section and a cornet duet by Norman Dubek and Dean Kuhn.

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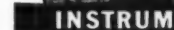
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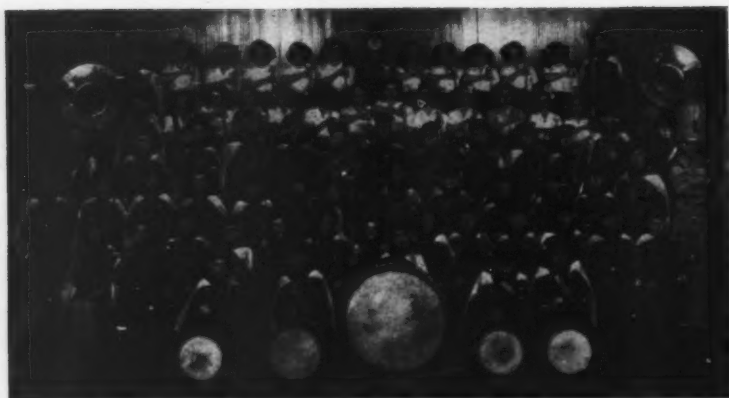


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A fine bandmaster and the full cooperation of Superintendent Fred W. Hosler and Principal Louis E. Dieruff have contributed to make this Central Junior High School band of Allentown one of the finest in Pennsylvania. The school is organized and set up to give a real musical education in every branch of the art. They enjoy an appreciative community support and have done many fine things musically for the town. Henry A. Soltys, bandmaster, has a fine organization within his band and we do not believe there is to be found a better set-up anywhere and a happier group of young musicians.

## The Mark of an EDUCATED HIGH SCHOOL MUSICIAN

(Begins on Page 12)

ultimate goal is a satisfying performance from the point of view of these several factors (assuming of course that the mechanics are constantly developed). There is no limit to the repertoire of any ensemble group when we call to mind, for example, the last string quartets of Beethoven, the piano quintets of Brahms, the recently resurrected brass ensembles of the 17th and 18th Century composers, or the madrigal works of the vocal composers of these same centuries. Whatever the single instrument, whatever the combination of instruments, whatever the combination of voices, it is evident that all the composers found in the realm of chamber music a medium entirely sufficient and worthy of some of their profoundest inspirations. The consideration of this factor in the technical development, not only of the student musician who wishes to become a future member of a larger ensemble, but also of the one who intends to restrict his activities to solo or small group playing, is seemingly limitless. Such scattered points, for example, as favoring the pitch, knowing when to subdue or bring out one's part, achieving identical rhythmic duplication by listening to other parts,—these and many other details testify to the tremendous importance of this "indispensable apprenticeship" to all the larger forms of musical participation.

### Orchestras, Bands and Glee Clubs

Participation in the larger musical groups, such as bands, orchestras and glee clubs, entails the realization and fulfillment of a great many other precepts in addition to all those demanded of the small ensemble player. Sometimes the mere enumeration of some of these factors seems superfluous, but the experienced participant will readily admit that many of the criteria of good form and good routine procedures are often forgotten. It should be the rule, for example, that (whether performer, auditor, or merely casual observer) every individual connected with a large orchestra, band or chorus should be on

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Loup City, Nebr.—A last minute resignation brings to Loup City Mr. Kenneth Johnson, who will direct band and history. He taught previously at Arnold following his graduation from Chadron State Teacher's College.

time for rehearsal. And ON TIME in this connection means at least ten or fifteen minutes ahead of the scheduled hour in order not only to "warm up" instruments and voices, but to systematize and to "set" in one's mind the many diverse rehearsal objectives. When the aim of each rehearsal is a "significant performance", then tardiness is as confusing and upsetting to the individual's inner composure as it is disrupting to the outer routine of the group. The serious concert-goer, for example, hates to try to organize his thoughts and listening faculties after he has arrived late. He never seems to "catch up" on the music. So it is, only more intensely, with the participant; he never seems to get warmed up or even tuned up.

In the significant working-out or rehearsing of a musical composition of large dimensions, only one person should do the talking—the duly appointed and qualified conductor. Even the auditors (and the rehearsal should be the ultimate in privilege and profit for them too) cannot hope to attain a maximum of learning if they interrupt each other with irrelevant or even relevant observations. Matters of phrasing and interpretation, points about form and construction, factors of tradition and style, when explained or rehearsed in one "choir" or section, can most profitably be assimilated by those in other areas not directly "under fire". Only by an adherence to a strictly imposed self-discipline (as well as an imposed rigidity if control from above) can true efficiency and genuine satisfaction be obtained. Through some such sublimation of impulses, through some such adherence to honorable politeness, there is hardly any limit to the amount of accomplishment and the degree of musical satisfaction that can be obtained. Over a period of weeks and months all those concerned will gradually acquire an increasingly large number of precepts, of important "do's and don't's", that will eliminate entirely any vestiges of a merely routinized practice or boring rehearsal. Outside the rehearsal, too, many things will be learned and accomplished besides the practicing of the music. The instrumentalist, for example, will learn the importance of keeping in adjustment the mechanism of his instrument; the vocalist will learn and memorize his notes; the auditor will study his scores; parts will not be left at home; the necessity for good health and proper breathing exercises will be realized. All these and numerous other details will immeasurably contribute to making every rehearsal a concert. The result will be the spirit that will show "the mark of an educated high school musician".

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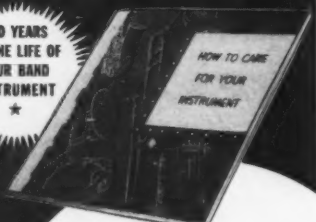
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## The Clarinetists Column

By George E. Wain  
Oberlin Conservatory of Music  
Oberlin, Ohio

### More About Reeds and Mouthpieces

The fundamental importance which is placed upon the reed and mouthpiece in clarinet playing cannot be over emphasized. In almost every instruction book this fact is stressed over and over again. Because of their importance it seems wise to continue the discussion which was started in this column in last month's issue in which grading of reeds, the effect of dampness, how a reed responds on different mouthpiece facings, and plastics were dwelt upon.

### American Reed Cane

The president of perhaps the largest American reed manufacturing company made some interesting disclosures which I read not long ago. At the present time it is estimated that the proportion of American grown cane used for reeds is approximately two-thirds in comparison to one-third of imported cane from Europe, a condition which has risen as the result of the War. Although the American cane has not yet measured up to the standard qualities of French cane, it has been proven by playing tests that cane grown on this continent is not as inferior to that of other countries as had been estimated. France has long been noted for her skill in workmanship and essential processes of growing, curing, and selecting cane which has made her superior in reed making. It seems that we lack in this country similar cane experts and methods of growing. If necessary care were given it by experienced cane-pickers who with their "magnifying" eyes are able to determine the proper flexibility of the cane and who also are capable of detecting and discarding cane of too porous and too solid fibres, then it is likely that American cane could boast of qualities equivalent to the French Cane. My former teacher Gustav Langenus states a good reed must have the following:

1. The cane must be free from thick and yellow pores or brown fibres. These are dead tissues and cannot vibrate.
2. A good reed must have the correct proportions, with both right and left sides of the shaven part of even thickness. Not too much of the heart of the cane must be cut away. The heart extends down the center of the reed to the tip.
3. When the tip or point is too thick or too thin it will not vibrate properly.
4. The underneath flat part of the reed must at all times be kept perfectly flat.

Sometimes after a reed has played awhile it loses its freedom and ease of response. Often the cause of this is because it has become impregnated with saliva and the underneath flat surface has become convex. If the edge of a steel ruler is placed across the width of the reed, it will be easily seen, while holding them before the light, how roundish-like the reed has become. To correct this, the reed should be thoroughly dried and then placed on a perfectly level piece of fine sand paper or pumice stone and planed to and fro, lengthwise, until perfectly level again.

A must on the list of tools for the clarinetist is the reed trimmer. Often a reed is too thin at the point and should be clipped with a trimmer. Care should be taken however not to trim off too much. Often a hair's thickness is plenty. It is easier to trim a reed several times than to cut off too much and then have to soften it afterwards by scraping or sanding. Generally speaking when a reed is too stiff the scraping with fine sand paper or a razor blade is done about one-fourth inch from the tip. Often by holding a reed before a bright light one can determine a thicker or darker area where scraping will help.

### Mouthpieces

The most common types of clarinet mouthpieces are of course those made of hard rod rubber and those of glass. Alexandre Selmer emphasizes the fact which is also borne out by the well known mouthpiece maker, Harry E. O'Brien of Indianapolis, that the glass (crystal) mouthpiece, beyond any question of a doubt, possesses the greatest number of qualities. Its superlative qualities are the holding of exact measurements for a lifetime, its resistance to wear, and its freedom from strains. On the other hand I am of the opinion that the player finds it more difficult to find a really good crystal. Also I have experienced more trouble with the crystal than with the rubber by the forming of an excess of moisture and condensation inside the mouthpiece which is troublesome in pianissimo playing. Mr. O'Brien says further that any hard rubber mouthpiece if laid face down exposed to hot sunlight through a window glass will in an hour's time have the facing warped beyond usage. This important fact should be widely publicized by all directors and teachers to their clarinet students. Without doubt if mouthpieces which are in the hands of our school players could be measured, I think it safe to say that forty per cent of them would show evidence of some warping. As reed players play outdoors at games and fairs and parades they should take every precaution to keep the direct sun off their mouthpieces and wooden instruments. Sudden exposure to a hot radiator will most likely be disastrous to a cold wooden instrument and perhaps the mouthpiece.

(The Clarinetists Column is a monthly feature in *The SCHOOL MUSICIAN* and Mr. Wain will welcome questions and comments from readers. Address your correspondence direct to Mr. George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.)

Mr. Wain is  
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## School Music in Review

John P. Hamilton

### Orchestra

"Adagio" from the "Farewell Symphony," by Joseph Haydn. Arranged by Trangott Rohner. A splendid high school orchestra arrangement of Haydn's famous musical request for a vacation for himself and his orchestra. The original key has been raised one half-step—all parts are very easy and follow Haydn's scoring. Any small, or large, school orchestra can use this number effectively, either as a novelty with players walking off the stage as their parts are concluded, or, as a straight program selection with program notes or narrator. Published by Oliver Ditson Company, Philadelphia. Number 52 Philharmonic Orchestra Series. Price 75 cents.

"Elementary Orchestra Album," by Joseph Skornicka and Richard Koebner. A progressive series of sixteen selections with preparatory studies for each piece. This column hasn't seen the score but an analysis of the piano part reveals a serious attempt to furnish simple material emphasizing ear-training. This is a good book for a beginners' orchestra—primary or secondary level. Published by Mills Music, Inc., N. Y. Price, each book 60 cents. Piano, first and second flute, and second and third clarinet, 90 cents each. Full score \$3.50.

### Choral

"Air" ("Air On The G-String"), by Johann Sebastian Bach. Arranged by Mario Agnolucci. A five-part (Bass divided) a cappella mixed chorus arrangement with violin lead. A very beautiful arrangement. Rather difficult, but worth the effort to learn. Published by G. Schirmer, Inc., N. Y. Price, each, 10 cents.

### Band

The Symbolic Music Publishing Company, 240 East 175th Street, N. Y., has a dandy new street march. "Yanks Around The World," by Harry Lifson. Arrangement by W. C. Lindemann. A professional arrangement within the technical limits of high school bands.

"Hail West Virginia," official song of West Virginia University, by Earl Miller, E. McWhorter and F. B. Deem. Arranged by Frank A. Panella. A super spirited two-two. Very well done too! Published by Volkwein Bros., Inc., Pittsburgh, Pa. Price, standard band, \$1.00.

### Miscellaneous

Choral conductors who have felt a need for information concerning the Gregorian Chant should look over the latest, and probably most specific, contribution to church literature. "Gregorian Chant For Church And School," by Sister Mary Antonine Goodchild. Published by Ginn and Company, N. Y. Price \$1.00.

The Cundy-Bettoney Co., Inc., Boston, Mass., has published a volume of fifteen flute duets using J. S. Bach's two-part inventions for material. These are interesting and instructive. Real fun to play! Price, complete, \$1.50.

Elkan-Vogel Co., Inc., Philadelphia, Pa., have two new publications of interest to school band and orchestra directors—"Donald S. Reinhardt's Basic Studies For The Beginner On The Trumpet" (Also for Trombone). Price \$1.25.

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I'm in the Army Now—March	VanCortlandt-Chiaffarelli
Military Maestro—March	Clinch-Van Loan
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The Victorious Eagle—March	Trusselle-Becker
National Defense—March	Henneman
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# A Course in Modern Arranging

Norbert J. Beihoff, M.B., Director,  
Beihoff Music School, Milwaukee

To complete the instruments that constitute the basic rhythm section we next consider the GUITAR. Besides the rhythm, this instrument supplies a harmonic support. The reading range, sounding an octave lower, is from E-19 to E-40. It is usually played in chord fashion in orchestra, and reads chord symbols. The tuning is as follows: 1st string (lightest) E-33; 2nd-B-30; 3rd-G-28; 4th-D-25; 5th-A-22; 6th-E-19. Some special tunings are used, but the above tuning has been standardized for many years.

The chord symbols which are placed

above the measure indicate the harmony, and in many instances the players read these symbols without reading the actual chords so the system which we originated in "Course in Modern Embellishment" in terming chords proves useful. To write for guitar easily use the symbol system for the score and, when transcribing add the chord. In writing for guitar utilize a related rhythm so that the entire rhythm section will team nicely. Notice that this number showing the waltz gives a chord on the first accented beat. To produce a better rhythm, accent the 2nd and 3rd

Example A

Example A shows a musical score for guitar. The top staff is a melody line with notes and rests. Above the staff are chord symbols: A7, D7, G, E7, A7, D7, G. The bottom staff is a bass line with notes and rests. Above the staff are chord symbols: Eb, Cm, F7, Adim, Fm, Bb7, Eb, Ab, Bb9, aug. Eb, Fm, Bb7, Eb, Ab, Bb9.

Example B

Example B shows a musical score for guitar. The top staff is a melody line with notes and rests. Above the staff are chord symbols: 11-o, 11-o, 11-o. The bottom staff is a bass line with notes and rests. Above the staff are chord symbols: 11-o, 11-o, 11-o. The lyrics are: "No I trade a long the streets so all a-lone and bne, with but pride and Phi, why do I keep on dream-ing of the days you and I will be schem -"

beat in a waltz, and 2nd and 4th in a 4/4 time, and the up-beats in a cut time. Most players do this anyway; however, by special arranging, the more effective rhythms can be produced.

Use repeat signs for repeated measures, and diagonal line for repeated strokes. Notice how repeated measures are numbered. (Example A.)

#### VIOLIN

The tuning for the violin is as follows: 1st string (highest) E-33; 2nd string A-29; 3rd—D-25; and 4th—G-21. The orchestral playing range is from the lowest open string to G-42 a range of 3 octaves with a soloist range of almost another octave higher. The violin usually plays the melody, however in both dance and concert orchestra it is given a counter-melody or obligato, when some other instruments play the melody, and this effect is desired. When more than one violin is used, and a duet is desired the part is marked "divisi" and the duet written on the 1st violin part. The instruments each take a prearranged part according to their position in the orchestra. In dance music today most arrangements are for 3 violins written as a trio. This is shown in examples following 11-c and 11-d. Notice that these parts are written so that they can be played as a duet with the 3rd violin added, as was taught in our 3rd and 4th lessons. It is also effective when the 3rd violin is written as an obligato as shown in ex. 11-e and would be still more valuable musically, if written as a countermelody with contrary motion, so that the part would stand out strongly. (Example B.)

It is possible to write for two strings to be played simultaneously. This is called double stop, and is effective in 3rd and 6ths either as a duet, or in a rhythmic figuration as usually played by the 2nd violin. Examine several parts for 2nd violins for comparison. Unless the arranger is a violinist we suggest avoiding rapid passages, when orchestrating double stops, until some performer will play the passages for you. When the strings are to be plucked with the fingers the sign "pizz." is used and the word "arco" when the player is to return to bowing. The violin is very effective muted if the other instruments do not overbalance the volume. It is marked "muted" or "sordino", and "open" or "senza sordino" when the mute is to be removed. Notice how the phrasing is shown in the above and other examples. This is important as it develops the necessary coordination in the group of players.

**VIOLA**—this instrument is tuned—1st string A-29; 2nd—D-25; 3rd—G-21; and 4th C-17 and is played in either treble or alto clef. The parts written for it are similar to the parts for 2nd violin. These consist of usually rhythmic figuration or short countermelodies, although melody and other interesting parts can be written. Examine and analyze scores.

**Alma, Nebr.**—Band students held a meeting on Wednesday, Sept. 13th, and elected Wilma Brugh, President; Johnny Gustafson, Vice President, and Jean Chandler, Secretary - Treasurer. Mr. Burke has made a request that he would like all the baton twirlers to play instruments in the band in addition to twirling batons. The band is working daily on marching and they will have their marching band ready for the first home football game.

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## Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.  
Dobbs Ferry, New York, High School

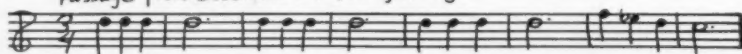


This unusual band of 12 including 4 French horns was the summer group of the Westchester Conservatory of Music, White Plains, New York, cooperating with the Dobbs Ferry Schools whose music department is under the direction of Mr. Cox. This photograph with Mr. Cox playing trumpet, extreme right, was made at the railroad station as the band played a farewell salute to selectees. The band played several concerts during the summer, the French horn being the backbone of the organization always coming through at the crucial moment. Members of the band were recruited from North Tarrytown, Irvington, Ardsley, and Dobbs Ferry.

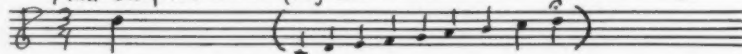
### Applying syllables to Horn Music

### III Continuing September's Lesson

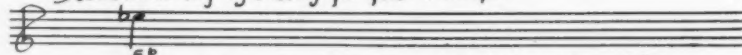
Passage from Beethoven's Fifth Symphony.



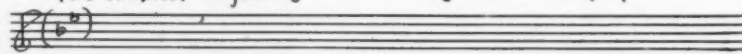
Find the first tone. (Play C scale until note is reached, if necessary.)



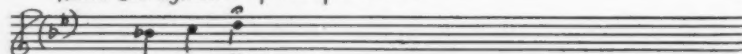
Decide which Key by looking for flats or sharps.



The simplest key using E<sup>b</sup> in the signature is key of B<sup>b</sup>

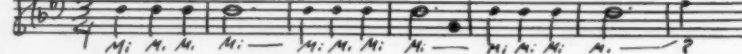


Name the syllable of the first tone.



Do - Re - Mi

Try the passage

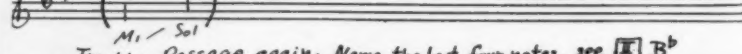


Name the syllable of the new tone in the Key of B<sup>b</sup>

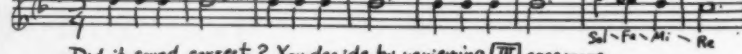


Do - Re - Mi - Fa - Sol

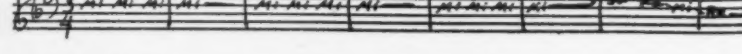
Recall the sound of the skip Mi/Sol Or Practice I Mi @



Try the Passage again. Name the last four notes. see I B<sup>b</sup>



Did it sound correct? You decide by reviewing III once more.



# The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station  
Washington, D. C.

Does your bass clarinet have a low "E-flat" key? Have you ever used it? Found it necessary? How long have bass clarinets been equipped with low "E-flat" keys? Perhaps you've often wondered why your instrument is so equipped.

The history of the clarinet family, in respect to the evolution of its mechanical features, is far from being clear, and resultingly, it is impossible to definitely determine when the low "E-flat" key was first added to the bass clarinet. This is more readily understood when one considers the fact that instrument manufacturers did not simultaneously experiment, and subsequently add certain features.

The low "E-flat" key enables the clarinetist, when transposing "A" clarinet parts, to have at his disposal the complete range of the clarinet, including low "E". This is true of the clarinet and the bass clarinet alike.

A bass clarinet part in "A"? The average bass clarinetist is never confronted with any except the usual bass clarinet part scored for a B-flat instrument. A survey would reveal that some of the works of Richard Wagner and Richard Strauss are scored for bass clarinet in "A". This type of scoring is principally found in opera scores. With the exception of the low "E", one can readily transpose such "A" parts on any B-flat bass clarinet. The frequency of bass clarinet scores in "A" are comparatively rare. More rare are the instances where a low "E" occurs in such scores. For practical purposes, the average bass clarinetist can well use an instrument without the low "E-flat" key.

Aside from the intended use, as mentioned above, what effect does the presence of a low "E-flat" key have on a bass clarinet? What are the advantages? Disadvantages?

The low E-flat key necessitates an elongated lower joint, which results in an increased weight of the instrument. This increased weight creates a more awkward instrument to hold, and for some, this factor makes the presence of the low E-flat key highly undesirable.

Bass clarinets equipped with the low "E-flat" key have an advantageous mechanical feature which prompts many players to select this model. On instruments without the low "E-flat" key, the production of "B-in-the-staff", as well as low "E", involves the often troublesome "bell key", with its linking mechanism. Since the "Bell key" is low "E-flat" on instruments so equipped, the faults associated with "B-in-the-staff" is to some extent, if not entirely, alleviated.

The "B-C" (low E-F) key mechanism on bass clarinets equipped with a low "E-flat" key is comparable to that of a B-flat clarinet.

Does the low "E-flat" key affect the tone qualities of a bass clarinet? If so, how? It is usually agreed that the lower tones—B, A, and G are in no way affected by the presence or absence of this low "E-flat" key. Low "F" is sometimes slightly colored, while low "E" frequently

possesses a different tone quality. Which is more desirable? That is purely a matter of personal taste. The low "F", and particularly low "E" frequently have a more hollow, woody tone quality when the instrument is equipped with the low "E-flat" key. More noticeable is the coloring of "B-in-the-staff". Here the tone is more clear, and more typically "clarinet" in quality. The intonation of "B-in-the-staff" on instruments equipped with the low "E-flat" key is frequently faulty-flat. More frequently what is thought to be "flatness" is the characteristic quality of this tone.

## Biggest Music Year

Redfield, S. D.—The coming school year promises to be one of the most outstanding in a number of years for musical activities at the Redfield high school. Mrs. Anona Anderson and Roger Franklin, instructors are in charge of the music program. The concert band under the direction of Mr. Franklin gave its first performance of the year during the week of Sept. 11th. The Franklin music course of study is being introduced through the grade school this year.

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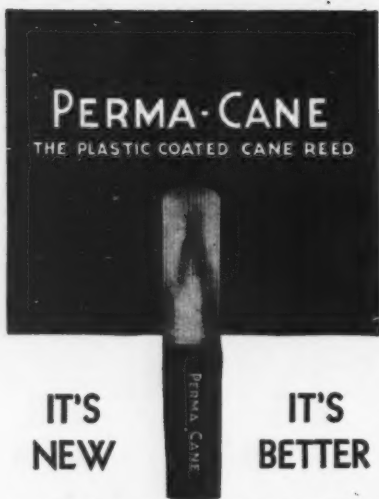
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*Red Cloud, Nebr.*—The high school band has been reorganized under the direction of Bandmaster D. J. Bunch. It is planned to have a marching band so that they can play for the football games.

## Let Me Answer Your Flute Questions

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### Onward and Upward

The black clouds of war are beginning to break up. To those of us who are observing them from day to day, there has appeared many tiny rays of sunshine to penetrate them. These lovely displays of heavenly light are growing more radiant and glorious and voluminous, from day to day. AND never before in the history of our civilization, have so many people prayed so fervently for all that is good, to replace that which is so horrible and bad. Never in the history of mankind have mental depressions been so dominant, with spiritual things so side-tracked for the material. Time and time again, it has been proven that man cannot exist for long, on material things alone. Isn't it glorious, and doesn't it give you a stimulating "up lift" to feel that some time soon we shall all be dwelling in the postwar world where peace and serenity, directed by the spirituality of lives being lived in universal harmony, will dominate over all? If all the peoples of this earth could answer this question in unity, I dare say that the affirmative "Aye" would be so thunderous as to shake our nearest neighbors of the universe. SO—

It is to be hoped that every thinking man who has survived this mad spell of the past few years, and shall live in the postwar world, will recognize the significance of his responsibilities, and do all within his power to fulfill his obligations.

### Woodwind Quintets

**Question:** Although I am not working in the public school music field, I have several civic bands here in Texas and read *THE SCHOOL MUSICIAN* regularly. Your columnists are contributing most valuable information to instrumentalists and directors of music, and I am sure that those contributions are appreciated by all who read your splendid magazine. During the past few years the instrumentation of my various organizations has been very terrible in some districts. In order to overcome this handicap I have resorted to brass quartets, wood-wind ensembles and such soloists as I could find. Just now I am in need of some wood-wind quintets. Your help in locating some such numbers will be highly appreciated.—F. D. Dolan.

**Answer:** You are not alone in struggling with the poor instrumentation problems. This is true of all directors that have to do with civic and university bands. Many letters have come to your columnist asking for lists of wood-wind ensembles and for this reason, I am going to ask Mr. Shepherd, our publisher, to give us space for the following list. Note: All numbers listed below are special arrangements for Flute, Oboe, Clarinet, Horn and Bassoon.

- 1 Beethoven—op. 71 Quintet
- 2 Beethoven—op. 25 Minuet, Andante and Variations
- 3 Beethoven—op. 18 No. 5 Variations
- 4 Barraine Ouvreage de Dame (original)
- 5 Barthe—Passacaille (original)
- 6 Colomer—Minuet (original)
- 7 Colomer—Bourree (original)
- 8 Chretien—Quintet (original)
- 9 Deslandres—Quintet (original)

- 10 Goepfert—Quartet for Flute, Oboe, Clarinet and Bassoon (original)
- 11 Haydn—Muth Quintet
- 12 Haydn—Minuet
- 13 Haydn—Presto
- 14 Lefebvre—op. 57 Suite (original)
- 15 Moritz—op. 41 Quintet (original)
- 16 Mozart—Werk 421 (original)
- 17 Mozart—German Dance
- 18 Norman—Quintet (original)
- 19 Pfeiffer—Musette. Trio for Oboe, Clarinet and Bassoon
- 20 Pierne—Pastorale (original)
- 21 Taffanel—Quintet (original)

### Nebraska State Chautauqua Band

It was about last November that I received a fine letter and an enlarged photo of the above organization from some reader of *THE SCHOOL MUSICIAN*. Unfortunately, I had a wee bit of a fire on my desk at about that time. Many letters were destroyed, and among them was the letter from the party who sent me this photograph. The photo had found a place on the wall of my studio and was saved, BUT—I should like very much to hear from the fellow who was so thoughtful and kind as to send me this picture. Notation at the bottom of the photo is "752-9-1-1915 Hagenows Band with Madame French."

If this notice should come to the attention of the party who sent the photo and wrote me such a fine letter, your columnist will appreciate very much, hearing from him again.

### Trills and More Trills

**Question:** My band director seems to be a terrible crank when it comes to trills. Fact is, I hardly ever make one that pleases him. Oh no, after having said this, I wouldn't dare give you my name, not even the state from which this letter came, but I know that you are as "Fair" as your name implies so I have no hesitancy writing to you. Now, how's that, for a compliment? Maybe you can use it as an advertising medium. If so, you may use it with my compliments, but—how in the dickens do you trill from C to D on the staff; C to D above the staff; C sharp to D on the staff and ditto above the staff; E flat to F on the staff; and same above the staff; D to E flat above staff, and these trills all above; E flat to F; F to G; F sharp to G; F sharp to G sharp; G to A flat and G to A; A to B flat? Oh that is the one that has caused me more grief than any of the others. Maybe this is true because it stands out

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like a wart on your lip or something. AND—what is more, how do you know whether to trill a whole tone or a half tone above the note that is written to be trilled? Oh Mr. Fair! If you'll answer all of these questions I'll be your adopted daughter or granddaughter or something, for the rest of my (or I should say) "our" lives. If you must have a name, please say "Miss John Doe, U.S.A."

**Answer:** Thank you for such an interesting and charming letter. I've just shown it to my constant pal, my little wife. We have both agreed that you will go far, whether you ever learn how to make the proper trills on the flute or not. Also we have agreed that we would both be delighted to have you as our adopted granddaughter. Please send us your photo at once so that we may have a better idea of what we have drawn, AND we want you to come and see us at your very earliest convenience. You see, it will be quite some time before we can have a granddaughter of our own as our little Yvonne Ferree is but ten years of age. But here's how, as to the trill proposition.

First of all it must be remembered that trills (as to whether they should be a half or a whole step above the principal note) are regulated by the key signature. If exceptions to this rule are necessary, then a flat, a sharp or a natural, are written above. As for instance: If a trill is written above a D natural in the key of C, G, D, A, or F, the trill should be to E natural, a whole step. If the key signature calls for E flat, as in two flats, then the trill must be made to E flat, and would be a half step trill. A simple rule is to let your key signature or accidentals regulate the trills. Always keep within your key signature. But here's how, as to the trill problems. C to D on the staff. C regular fingering, trill 1st triller key. Note: 1st triller key is the one nearest embouchure. Always move your right hand UP for triller keys. NEVER DOWN. That is to say: Play first triller key with second finger right hand. Second triller key with third finger right hand. C to D above staff. C regular, trill 2nd tr. key. C sharp on staff and above staff. C sharp reg. trill 1st tr. key. E flat to F on the staff. E flat regular, trill 2nd right. E flat to F above staff. E flat regular, trill 2nd left.

Trills above the staff. D to E flat. D regular, trill 2nd triller key. E flat to F. (Repeated) E flat regular, trill 2nd left. F to G. F regular, trill thumb. F sharp to G. F sharp regular, trill thumb. F sharp to G sharp. F sharp regular, trill 1st and thumb left. G to A flat. G regular, trill 1st left. G to A. G regular, then go to A with thumb and two left, two three and four right, trill back to G with three left. A to B flat. A regular, trill to B flat with 2nd left. May I add please that the Rex Elton Fair Flute Method, now in universal use, shows ALL of the regular trills in much the same manner as given here.

### Flute Is Flat

**Question:** We have four flutes in our band. Three of them are of the same pitch but mine is so flat that I have to turn the head-joint away out in order to get it up to pitch. It has been suggested that I have the headpiece shortened. Would this be detrimental to the flute?—E. T., Kansas City, Mo.

**Answer:** If the head-joint of your flute has never been shortened, it will do no harm to have some careful workman do this for you. Remove about two m.m. from the end, and then have the ring set back the same distance.

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## Advice to the Cornetist

Expertly Given

by Leonard V. Meretta

Instructor in the School of Music, University  
of Michigan, Ann Arbor

**Question:** How do you handle the student who plays cornet, but who insists upon also playing trombone and baritone even though this causes embouchure trouble? Would you allow a student to play either cornet or Eb tuba, depending upon which is needed in the particular band arrangement?—J. S. R., Woodward, Iowa.

**Answer:** It is true that some students have stronger embouchures than others; however, I believe that a person should stick to one instrument, particularly in the brass family. A versatile person may be able to play all the brass instruments, but it is impossible to develop a really good embouchure for more than one. If the cornet student "insists" on playing trombone and baritone, it would be wise for the teacher and student to have a "heart to heart talk." Following this, the teacher should "insist" on the playing of only one instrument. Of course, there are times when a musician plays somewhat upon different instruments, probably most often for the reason that he wishes to learn about the techniques of playing the various instruments. (As in the case of college students preparing for teaching.) But I am speaking here of the player who should "major" on only one brass instrument, to do his best work. Some years ago, when a certain fine cornetist was in college, he did some "tooting" on another instrument prior to a concert in which he appeared as a soloist. As a result, he ruined his embouchure (lips) for the afternoon, and did not do a very good job with his solo. As far as I know, he did not try this expensive trick again!

### Baritone (Euphonium) and Tuba

**Question:** What is the difference between a baritone and a euphonium? Just what are the practical uses of triple tonguing on cornet and baritone, other than solo work? What is the use of the double-bell euphonium? What is the use of the fourth valve on baritone, Eb tuba, and BB tuba?—C. R. Y., West Virginia.

**Answer:** Please see last month's issue of *THE SCHOOL MUSICIAN* concerning the difference between the baritone and euphonium.

Occasionally, one meets a triplet figure in ensemble music where a triple tongue technic is highly useful. At a rapid tempo, this figure is practically impossible to play single tongue. For example: "Scheherazade," Rimsky-Korsakov, and the "Light Cavalry Overture," Von Suppe. Similarly, a double tongue technic is desirable when playing at a tempo that is too fast to play single tongue. For example: the introduction to the march, "Our Director," and the eighth followed by two sixteenths figure in the "William Tell Overture."

The small bell on the double-bell euphonium is primarily used for echo effects,



Mr. Meretta teaches all Brass instruments in the cup mouthpiece group, including trombone, at the University of Michigan School of Music. His advice on cornet may well be studied by all who play the brass valves.

and produces a tone similar to that of the tenor trombone. However, practically speaking, the tone quality of the small bell does not blend too well in the concert band.

The fourth valve, on the euphonium, Eb tuba, and BB tuba, has two uses: to extend the lower register (example A), and to improve intonation (example B). Its tubing is slightly longer than that of the first and third valves (combined). As you probably know, the tones played with the first and third, or all three valves, on the above instruments, have a tendency to be sharp.

**Question:** Do you recommend a change in jaw formation in changing the register on the tuba?—E. W. K., Bemidji, Minn.

**Answer:** If a tuba player were to begin on second line Bb and play chromatically into the low register of his instrument, he would probably notice that his jaw recedes. The lower he goes, the more the jaw lowers. This is particularly noticeable on the lowest tones of the tuba. (For example, on the BB tuba, from Bb below the staff to the E below). Herbert Clarke gives a graphic illustration of jaw movement in his "Setting Up Drills."

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## Drumology

By Andrew V. Scott

315 West 47th Street  
New York, N. Y.

I have received many requests for an article on the "Drum Major and his duties" etc. One writer has this to say:

"I never had the time to find out the real origination of the Drum Major and the origination and development of fancy baton twirling. I have letters from and have talked to some of the old time star twirlers of minstrel days, but none of them could give me the real originator's name who first introduced baton twirlers at the head of marching bands.

"Was it brought to America from European countries? I am sure an article or series of articles on this would be very interesting in 'The SCHOOL MUSICIAN.'"  
—J. F. R.

### The Drum Major

In 1591 Sir John Smith composed his "Instructions, Observations and Orders Myllitaire" in which he discourses on many important military matters and also finds space for giving instructions regarding "Drummers and Pipers" setting out the duties of the "Sgt. Trompetter" or "Trompeter Major" and the "Sgt. Drummer" or "Drum Major", which gives the impression that these countries were of some importance as early as the 16th century.

In the British Army the ancient title of "Drum Major" was altered to Sgt. Drummer in 1881, and it was not until 1928 that the title of Drum Major was restored.

The Drum Major first took office in the Reign of Edward VI (1547-1553). Benedict Browne was Sgt. Trumpeter and Robert Bluer was "Master Drummer."

According to Sir John Smith, "Master Drummer" had become "Drummer Major" by 1591.

Robert Ward, writing in 1639, sets out clearly the duties of Drummers and Drum Majors in his day.

Henry Hexham, in 1641, also gives the duties of a "Drumme Majour".

Sir James Turner, writing in 1641 says, "There is another inconsiderable Staff Officer in most armies, yet necessary enough in all regiments afoot. And that is the 'Drummer-Major.' The French call him 'Col. Drummer.'"

Thomas Slimes (1778) writes the Drum Major's duties were, "To have with you your apparatus for punishing as it is often found necessary to hold regimental court-martial at the 'Drumhead' and it should be an established rule that a man who receives 100 lashes, or more, should pay you two-pence, and if punished a second time for another offense, six-pence—no cat to have more than nine tails. You are to carry the letters to, and bring them from the post office, for which once a year you will get a small reward. You are every morning to see that the drummers sweep and clean the officers' and men's necessary houses."

The Drum Major had not only to superintend the flogging of soldiers but had to instruct the drummers how to flog with both hands.

Practice was given on a sheep-skin. This I believe is the reason we are called "Sheep-skin beaters."

The first Drum Major General was John Mawgridge, whose existence in 1676 was proved by a Royal command, too lengthy to quote here.

Copy of the commission of Drum Major

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General in 1786 is here given: "George III, by the Grace of God, King of Great Britain, France and Ireland, Defender of the faith, and etc. to our trusted and well beloved Charles Stuart, gent, Greetings, do by these presents constitute and appoint you to be our Drum Major General of our forces. You are, therefore, carefully and diligently, to discharge the duties of our Drum Major General by doing and performing all and all manner of things thereunto belonging, or are pertaining.

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John F. Herse.

I do not believe that the baton twirler was brought to America from Europe because the batons used by drum majors in this period were too long and cumbersome for the intricate movement required by the twirling drum major. However, a contraption known as a "Jingling Johnny" was used in many bands. This contraption is a long staff with a crescent and lined with bells and as the band played the performer would go through all sorts of acrobatic motions in order to keep the bells jingling.

From a story concerning a Drum Major, I quote the following. "The band played a quick march as the Drum Major flourished his cane." This story concerns Drum Major Thorp of the 88th Foot. (Connaright Rangers) 1809, and I am of the opinion that the Drum Major has his beginning from the good old minstrel days when the boys used to swagger down the street twirling their canes and doffing their hats to the pretty girls as they went by. Diah Manning was George Washington's Drum Major. There have been many famous Drum Majors and I will be very happy when space permits to go into detail regarding their activities in the band fields, both military and civilian.

In a letter from the late O. O. McIntyre he told this writer "Thanks not only for your gracious letter but for the thought. Drum Majors have done much to make the world conscious of better things."

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## Helpful Hints

## for the BACKWARD

## Clarinet Player

(Continued from page 17)

have found this method to work best.

Tongueing and articulation are always difficult, and I have found the reason for most difficulties to be that most of the material for the clarinet is legato with very little tongueing. If we take the violin for example, we find that there is a great deal of well organized material to be practiced for staccato. In order to offset this difficulty on clarinet, we must practice many exercises and scales with various articulations and types of tongueing, disregarding the slurs.

Excellent material for articulation study may be found in the Baerman method, volume III. This book is also very valuable in that it uses the complete range of the clarinet in most of its exercises. Here again the exercises must be practiced very slowly at first, and with various articulations. (Figure 8.)

We must remember that we cannot develop a good tone, forget it and then practice something else. All of the chief factors such as tone, articulation, fingering, etc. are a part of the daily practice of the student and cannot be separated.

After from three to nine months practice on the material mentioned, the student is by no means a finished player or an artist, but the following objectives should be accomplished: a strong embouchure, a good tone—even in all registers, familiarity with the most necessary fingering, ease and facility of playing, a good beginning to the study of articulation, and above all, the student should sound good on any part in the band or orchestra even though he may not be able to play everything with technical and musical perfection.

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

of *The SCHOOL MUSICIAN*, published monthly, except July and August, at Chicago, Ill., for October 1, 1944.

State of Illinois } ss.  
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of *The SCHOOL MUSICIAN* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: The School Musician Publishing Co., Chicago, Ill.

Editor, Robert L. Shepherd, Chicago, Ill.

Managing Editor, None.

Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The School Musician Publishing Co., Chicago, Ill.; Robert L. Shepherd, 230 North Michigan Avenue, Chicago, Ill.; M. M. Shepherd, 230 North Michigan Avenue, Chicago, Ill.; Pearle S. Wise, 305 Monocoda Way, San Francisco, Calif.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,

President and Treasurer.

Sworn to and subscribed before me this 27th day of September, 1944.

HELEN MADDEN,

Notary Public.

(My commission expires March 18, 1947.) (Seal).



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